



NOW THEN.

KRIS KUKSI. JACKIE KAY. THE ORB.
A MAGAZINE FOR SHEFFIELD. ISSUE 67. FREE.



NOW THEN

IS A **FREE** , **INDEPENDENT MAGAZINE** PUBLISHED IN **SHEFFIELD AND MANCHESTER**. IT IS ALL ABOUT **SUPPORTING INDEPENDENCE IN ART** , **TRADE** AND **CITIZEN JOURNALISM** . **LOCAL PEOPLE ARE STRONGLY ENCOURAGED TO CONTRIBUTE** AND EACH MAGAZINE INCLUDES **ARTWORK FROM A DIFFERENT FEATURED ARTIST** .

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Background art by Michael Latimer

EDITORIAL.

Once again, another first for Now Then – we’ve never featured sculptures quite like this in print. Kris Kuksi is based in the US and produces some of the most dazzlingly intricate assemblages we have seen in a very long time. Read about his working processes on page 34.

In celebration of Off The Shelf Festival of Words, running at various venues across Sheffield until 2nd November, we have got some special content for you, including interviews with festival curator Jackie Kay and up-and-coming poet Hollie McNish, whose poem ‘Mathematics’ is reaching 1.5m views online. We will also be hosting the opening and closing parties for the festival – the former at the Winter Gardens on 12th October, 11am-4pm with open mic slots available, and the latter at Shakespeares on 2nd November, featuring Hollie McNish and an all-Sheffield poetry slam.

I’d also recommend you read Fat Roland’s interview with The Orb on page 48, and Jason’s piece on zero hours contracts on page 9.

SAM.
sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

It’s about supporting the things that make a community what it is – creativity, cooperation, collaboration, conscience and consciousness.

Anyone can contribute to the magazine both online and off, remotely and in person, in support or in opposition - the discussion is what matters.

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LOCALCHECK.

ACCESS SPACE.
HOSTED BY ALT-SHEFF.

When you hear the word ‘culture’, do you reach for your gun or your chequebook? Or the ‘off’ button? What is culture? What is art? We leave the classroom and our teachers’ attempts to develop our childish creativity, and emerge blinking into the dazzling delights of adult life. So much is on offer, but at a price. For most people this doesn’t include making art, just maybe occasionally seeing some. No, don’t turn over yet, this isn’t going to be some clever rhetoric about high cuisine or fancy-arsed concepts. This is nuts and bolts. I’m asking what art is.

Back when Jarvis Cocker was still living like common people, the city gave birth to new cultural projects based on the DIY approach of various enthusiastic groups fighting the gloom of Thatcher’s Britain. The Leadmill was one fine example. In the 80s it was a community centre, not just a nightclub. It opened in the daytime with a wholefood café. It was a social project run by a crazy mix of volunteers, artists, students and legions of unemployed people. It had attitude. It invited people to get involved in things like screen-printing workshops. There were benefit gigs, performances, Sunday afternoon jazz and a gay disco in the bleak years before even San Francisco came out. It had discounts for the unwaged because yet again the system failed to provide jobs.

So much has gone – FON Studio, the Independent Bookshop, Commonground Resource Centre. But no time for nostalgia. Culture always goes on.

Access Space, located on Sidney Street behind Yorkshire Artspace, is a survivor and a revelation, if you’re ready for it. It’s not run-of-the-mill. It’s an open door to new worlds – a meeting place to play, experiment and try out ideas. It’s hard to explain. It’s an art gallery with a free digital media lab in the same room, and a fabrication workshop on the side. It invites you in to talk, to meet geniuses and pensioners, engineers and artists, transvestites and asylum seekers. You’re likely to get a welcoming smile, a free introduction to the benefits of open source software, or an intelligent analysis of capitalism in crisis. Or a cuppa with free biscuits, donated in the spirit of open commons goodness that lifts such projects out of the profit-driven rat race. Like its cousin the Bitfixit Café, which offers free computer help drop-ins every Saturday in Burngreave, here are good geeks happy to help for free. You don’t get that at PC World.

The annual 20x20 art exhibition at Access Space is typically different. Every picture entered is displayed if it fits one rule – a 20 inch-square format. You might imagine this total openness brings a mish-mash of 50cm squares of childish amateurishness, but the results are beautiful, inventive, thoughtful self-expressions by professional artists and ordinary people alike.

This year for the first time, a commission on sales supports Access Space’s work. Maybe this is a sad sign of critical times, but it’s also food for thought. Sheffield is stuffed full of would-be artists, but few people buy art. It needn’t be elitist. You or I could buy art for the kitchen wall. James Wallbank, charismatic founder of Access Space, is adamant that big city authorities usually have the wrong idea, under pressure from business to flog culture as consumerism. But in the end, culture is created by people doing things. Come and experience what people are doing here and now, in austerity Britain.

The 20x20 exhibition at Access Space runs until 15th November. Sheffield’s alternative guide Alt-Sheff lists loads of activities and groups to look into.

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STANAGE.

STAND UP FOR STANAGE.
 HENRY FOLKARD.

Every time you go up Ringinglow Road, away from the city, a complete transformation in the landscape unfolds before your eyes.

The houses stop suddenly, giving way to undulating pasture either side of a roller-coaster road until the great open space of the Ringinglow bog explodes before your eyes. The light is always different here, with an ever-changing skyscape against the drifting snow, the waving cotton grass or the vivid reds as the moorland grasses take on their autumnal tinges.

On you go, past Friar's Ridge and the lay-by where the searchlights played over Sheffield during the war. You are all of a sudden in another world, in another climate, in a wild elemental landscape. How long since you were in the claustrophobic confines of the city? 90 seconds?

There, across White Path Moss and looking into the Peak District National Park's North Lees Estate, you now see the secret side of Stanage, as a low line of escarpments and gentle slopes rising out of the moors silhouettes itself onto the horizon.

Look away from the valley and there it stands proudly as far as the eye can see – the mighty sweep and towering buttresses of Stanage Edge. There is no other gritstone edge quite like it anywhere else, and if you're a climber, no other crag that is a more popular destination. Nowhere rivals Stanage for accessibility and density of high-quality climbs of all grades in a magnificent setting. It's also home to a significant assemblage of moorland birds, which is what earns it its status as a site of Special Scientific Interest.

Just as Stanage has huge variety for rock climbers, it also has attraction for all sorts of other visitors. In a way pride of place goes to family groups, who come for their own quiet enjoyment. Some like a simple stroll, others more demanding rambles away from well trodden paths, mountain biking on the bridleway, hang gliding or bouldering.

In the early 70s, General Sir Hugh Beach, then owner of the North Lees Estate, effectively gave North Lees to what was then the Peak Park Planning Board so it could be enjoyed by the public at large. What a superb act of generosity. But looking after the estate brings its own costs, and while the local economy is largely dependent on Stanage, the financial benefits that accrue don't actually go to the organisation that now owns the land – the Peak District National Park Authority (PDNPA).

This leaves a problem which is exacerbated by the severe cut backs that affect them, along with everyone else in the public sector. Inevitably, the PDNPA is considering how they can generate the necessary income to sustain the land. At a meeting on 20th September the PDNPA voted to retain ownership and management of the estate, and it is now developing a business plan to make the site break even by September 2014. But this

decision was made with minimal public consultation and many interested parties remain worried about how this additional revenue will be raised. It seems likely, for example, that it will translate into greater costs for car parking and camping, thereby putting up a barrier for some visitors.

Not content with leaving it to chance, the British Mountaineering Council (BMC), spurred on by its members, decided it was timely to set out a charter for Stanage to protect its future. Those who visit Stanage care about it and want a say in how it should be managed, as evidenced by the 12,000+ people who signed the Stand Up For Stanage petition. We want to be able to feed our thoughts into the process before decisions have been made, so that account can be taken of them. With questions being posed it seemed right for the BMC to say, 'Here we stand, come and join us'.

The nine points of the Stanage Charter are:

- This publicly-owned estate must be retained forever for everyone. It should never be fragmented.
- North Lees Estate is on open access land. Any commercial enterprise must not impede the spirit of access for all.
- Key stakeholders – recreational users and the local community – must be consulted before decisions are made. There must be transparency in decision-making.
- Caring for conservation, wildlife and landscape is paramount. There need be no conflict between this, adventure activity and quiet enjoyment.
- People value Stanage as a wild area kept free from intrusive developments. This must be safeguarded.
- The cultural and archaeological heritage of Stanage must be preserved.
- Any revenue raised from the estate should be reinvested in the landscape.
- Shooting rights should not be exercised.
- The local economy relies on preservation of these values and open access.

The Stand Up For Stanage petition has so far attracted over 12,000 signatures. Add yours by visiting change.org and searching 'Stanage'. More information and updates available at thebmc.co.uk.

Photo by Chard Remain Photographical
[Facebook.com/ChardRemainsPhotographical](https://www.facebook.com/ChardRemainsPhotographical)





ZERO HOURS.

THE VALUE OF WORK.
JASON LEMAN.

Work is valued in two ways. There's social value and what the job pays. We need nursery workers to look after kids, care workers to check on our nana, cleaners to keep our hospitals free of nasties. These jobs are valuable to our society, but because they are considered 'little' jobs that can be done by most people, the wages are minimal.

You might say this doesn't really matter, but to be happy we need three things:

We need money. Poverty gets people stressed, causes depression, gets people into debt, makes marital breakup more likely, and distracts people from making good decisions. Thinking clearly is hard when you are hungry.

We need status. The big gap between high and low pay has made what we earn more important than what we do. The lower we feel our social position is, the more our immune system is depressed, the more we get stressed, the more we take risks.

We need control. Research has shown the people who get ill from stress are the workers on the shop floor, not those who run the company. The less control we have over our job, the more stressed we get.

A lack of money, status or control badly hurts our physical and mental health. There have been some changes that have helped. The minimum wage, introduced in 1999, lifted a million people out of poverty. Then there is the living wage, brought in by Sheffield Council this year. The living wage is the amount people can actually expect a reasonable standard of living on, and is currently set at £7.45 per hour outside London. The GMB union is pushing hard to get all staff in council services that are contracted out onto the living wage, with Taylor Shaw, the biggest private provider of school meals in Sheffield, next on the hit list. Dinner ladies deserve a living wage.

As pay has been protected, working conditions have not. The past couple of decades have seen more part-time work, more temporary work, and rise of the zero-hours contract.

Zero-hours contracts are most common in home carers, where three in five people caring for the elderly and infirm are on them. Care workers on zero-hours contracts are only paid for actually being in someone's home, not travelling or waiting for appointments. A typical working day can last 16 hours, but the pay is for far less than that, making it less than the minimum wage.

Sheffield Council introduced zero-hours contracts for its own home care staff last year and 208 staff now rely on zero-hours, with a couple of hundred more using them to top-up their hours. Workers in the many

private sector home care providers across the city are scared that any complaint will simply see their hours cut to zero. The result of such poor conditions is a high turnover of staff and a low-quality service for the most vulnerable in the city.

Zero-hours contracts pop up in plenty of other places. Sports Direct, soon to move into the old TJ Hughes building on High Street, built massive profits on the back of them. Sheffield Hallam University has 684 staff employed on zero-hours contracts. One lecturer only found he was on the contract when being dumped from ten hours a week to just over one hour a week.

If you are ok for money, then zero-hours contracts can be the sort of flexible work you want. You get control, are not in poverty, and get status from other stuff in your life. The three needs are met. But if you rely on zero-hours for money, then your employer has absolute control. An employer can ask you to work shifts at no notice and cut your hours without reason. The jobs are often minimum wage and at the very bottom rung. No money, no status, no control. The impact this has on physical and mental health means this is zero-hours contract killing.

We need people to be nursery workers, home carers and cleaners. We might even need people to work flexibly when demand goes up and down. But it is immoral to condemn people doing worthwhile jobs to a life of sickness, depression, heart attacks, and the many other ills associated with a lack of money, status and control. It's immoral to condemn anyone to that.

There are ways to sort things out, but first an argument needs to be won. For each hour a nursery worker works, they benefit wider society by £9 through providing good quality care. For each hour an advertising executive works they destroy £11 of social value per hour through encouraging over-consumption, obesity and debt. As long as we think that the value of a job is about what it pays in the moral vacuum of supply and demand, rather than being about what we as a society actually want and need, then we will have the wrong people working zero-hours.

Petition on zero-hours care contracts in Sheffield Council – bit.ly/1ch27md

'A Bit Rich': a new approach to the value of work by the New Economics Foundation – bit.ly/16jfU9X

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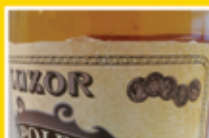
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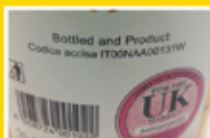
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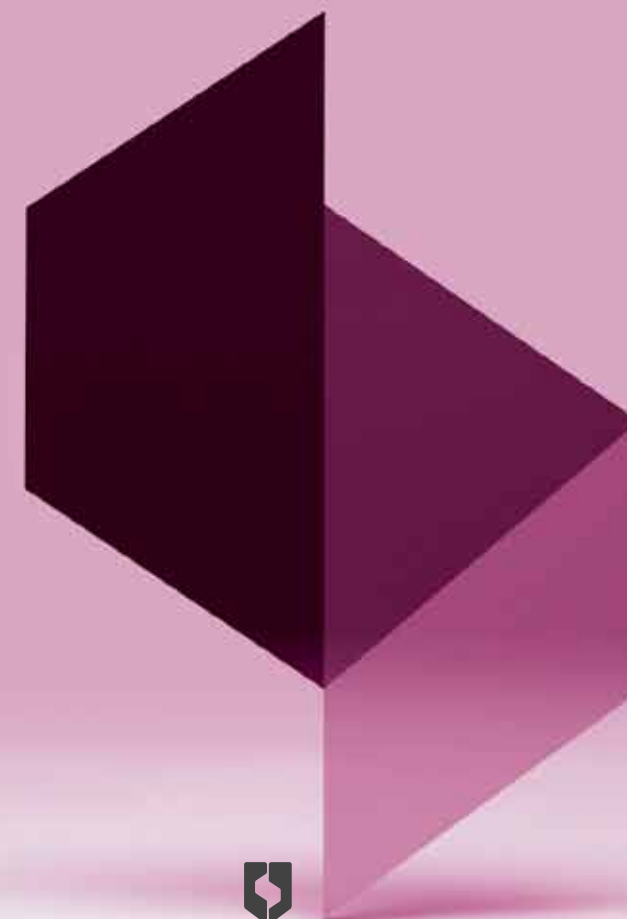


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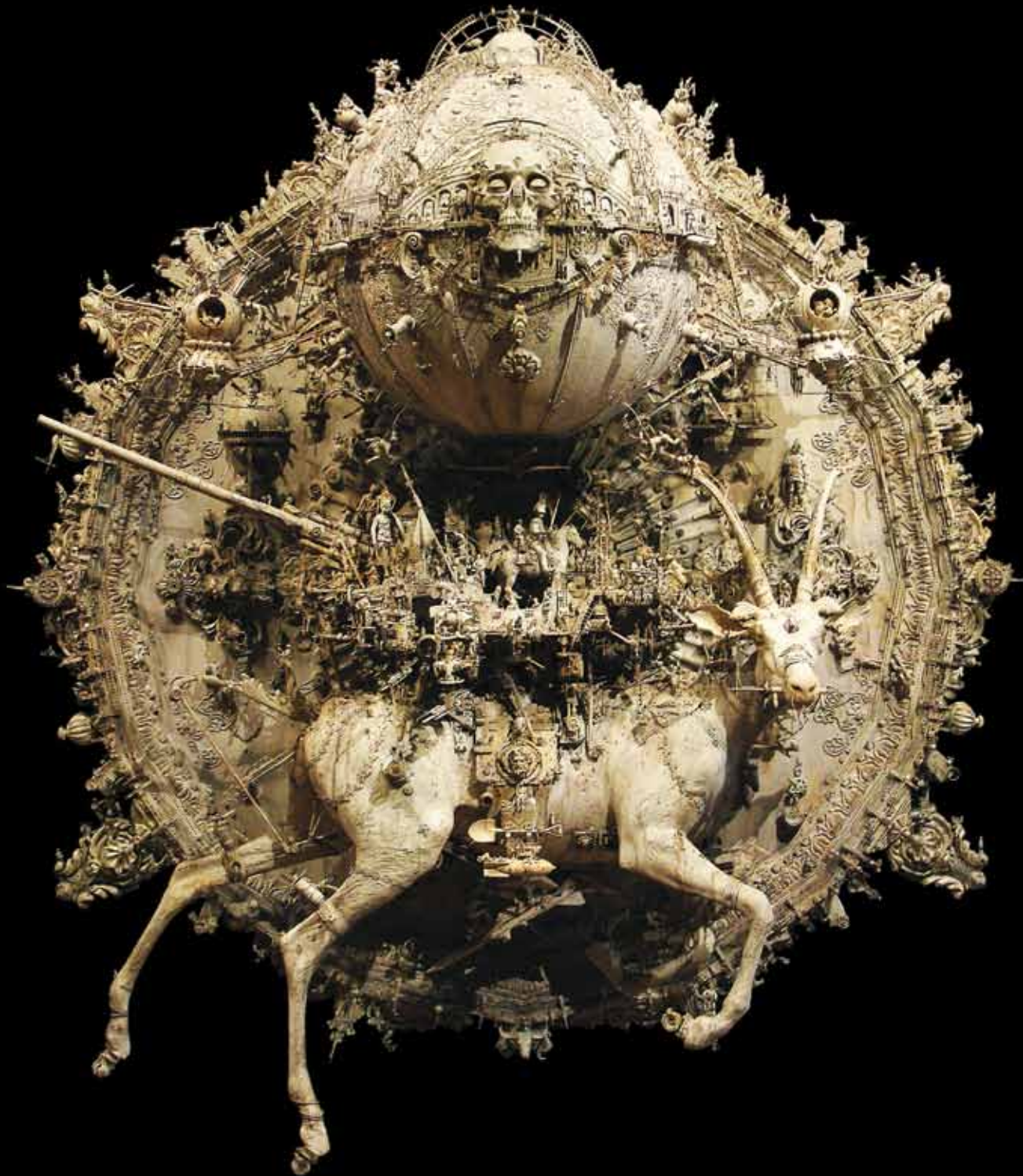
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JACKIE KAY.

ON THE OUTSIDE.
INTERVIEW BY JOE KRISS AND SAM WALBY.

Jackie Kay is one of the UK's best loved poets and novelists, and is the guest curator of this month's Off The Shelf Festival of Words. She's in good company – Simon Armitage and Benjamin Zephaniah were the last two curators.

We caught up with Jackie after performing at Off The Shelf's press launch last month. This year her curated event explores the theme of 'outside', echoing some of her personal experiences. Her adoptive father worked for the Communist Party full-time and her adoptive mother was the Scottish secretary for the Campaign for Nuclear Disarmament.

We spoke to her about what got her excited about poetry to begin with and what the concept of outside means to her.

When did you first take an interest in poetry?

I used to get taken to these Burns suppers as a kid. I used to find them really fantastic experiences, because they brought together a really disparate bunch of people, and gave everybody a chance to perform bits of Burns. It introduced me to poetry as a kind of performance – as something that should be heard out loud, and as a celebration of this great Scottish poet Robert Burns. It used to be very moving, because Burns was a political poet, but also a love poet and a satirical poet, and so you'd get the whole range of his work in these Burns suppers.

I love the drama of the Burns supper, especially in the address to the haggis. I love the idea that haggis could have its own poem. It's difficult to think of other pieces of food that have been given their own poem in quite such a famous way. We should do it – Yorkshire pud should have its own poem.

Were you surrounded by poetry growing up?

I grew up in a house where my mum and dad were big readers of poetry. They read poetry out loud to me and then they took me to these events, like poetry and pint nights at the Highland Institute in Glasgow. More pints than poetry I must add. So I grew up listening to Tom Leonard, Liz Lockhead, Sorley MacLean, Douglas Dunn and Iain Crichton Smith.

The theme for your curated event for this year's Off The Shelf is 'outside'.

Yeah, it seemed like 'outside' was a broad enough theme, but that it would resonate with a lot of people. Most people feel, one way or another, outside of things – whether it's existentially, psychologically, geographically, sexually. I just thought it was a broad enough theme that would appeal to people and it could be both positive and negative. There's positive ways of feeling outside. Toni Morrison once said that all of her favourite writing exists on the margins of things, on the borders. The borders can be quite a powerful place to be.

Tell us more about the programme for the event.

I'm excited about the three refugees that are coming down from Glasgow, meeting the refugees in Sheffield and there being a dialogue. I think you're astonished by how similar your experience can be to other people's, but also how different. We tend to put people into big categories, when actually the experience varies massively. So I'm quite interested in looking at specific experiences so that it doesn't become this homogenous term.

The other event I'm excited about is my son is coming to Sheffield to show his film Here and Now, which takes place in a barber shop. He was first picked out at Sheffield Doc/Fest, so Sheffield was one of the first cities that gave him recognition, and he's now won runner-up in the Guardian documentary competition this year.

I'm very excited about Zaffar Kunial. He's one of my favourite writers. I think he's really brilliant. He's not yet got a published book. He's brand new off the shelf! I like the idea of combining well known people with people who are not well known, and finding where there audience lies.

So it's just going to be a whole day of – hopefully – things that will be thought-provoking, entertaining and leave people feeling like they've been nourished in some way.

Could you tell us a bit about what you're working on at the moment?

I'm working on a novel at the moment with the working title Bystander. It's about these different people who witness this same event, and whether or not they are active or passive. It's really about, I suppose, how we would define ourselves as bystanders, and how our society encourages us to be bystanders now, because we're all looking out for ourselves.

What advice do you have for aspiring writers?

I think the writer needs self-doubt and self-confidence in equal measures. It's a funny thing to do. It's a kind of Jekyll and Hyde job, being a writer, because you go through all these different extremes – from thinking, "I'm really no good at this and I'm kidding myself on," to thinking, "Wow! Yeah!" When you've finished something you can feel that fist-punching euphoria, and a couple of hours later you can look at the same thing again and think, "Oh no, that's actually quite dire."

You need to be able to show your work to other people, so one piece of advice is get the advice of friends that you actually trust. Read as much as you can, so you're putting your own work into context, and see that reading and writing are two sides of the same coin. Keep your ears and eyes open, because being a writer is a bit like being a spy. Keep your ears open and listen to how people use language. Listen to the rhythm of natural speech.

Keep a notebook with you at all times and don't be frightened of failure. That has to be the biggest piece of advice, because I think that people get so frightened of making fools of themselves that it becomes a psychological state. So I think embrace it, know that you're going to fail on some level, because you're going to fail yourself, because what you put onto the page is never going to be as rich as what you had in your head – the dreams you had for your own piece of writing.

Being a writer is like being the weather – rainy one minute, sunny the next, but mostly foggy. Mostly dense fog.

Jackie Kay's Outside event will take place at the Showroom on Saturday 19th October, 2pm-6.30pm.

For the full Off The Shelf Festival programme, visit offthesheff.org.uk.

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SPEAKERS FROM THE EDGE



CEMETERY.

VOICES OF THE DEAD.
LEANNE WILLIAMS.

Sheffield takes pride in its history. With roots deep in its hidden castle and the steel scarred narrative of the industrial past emblazoned across its many museums, you don't need to travel far to see the past of the masses framed for easy consumption. Yet a far more personal and individual experience of Sheffield's past can be found nestled just off Ecclesall Road. If history is truly the voices of the dead speaking to us from another time, it is strangely appropriate that to find the individuals of Sheffield's history you need only take a walk through the General Cemetery.

Following the cholera epidemic that assaulted Sheffield's swelling population in 1832, the city's churchyards found themselves overflowing. But in this Dickensian landscape the middle class flourished on the new wealth of industry and sought to provide a higher standard of living for their families departed. A need was expressed for a churchyard separate to the traditional Anglican Church, and the Sheffield General Cemetery's nonconformist chapel was built in 1836 to answer this need.

If you take a stroll through the cemetery today the influence of this nonconformity is present everywhere. Take the back entrance and you will come across the surprisingly pagan image of the Ouroboros – a snake eating its own tail, symbolising the unending cycle of nature. The buildings also have a rebellious nonconformity in their Roman and Egyptian architectural influences.

The General Cemetery became a place of many sides, home to profitable conformity alongside civilised rebellion and all within a graveyard that was equal parts parkland. Now, the Sheffield General Cemetery Trust goes to great lengths to carry on the tradition of making the natural beauty of the cemetery accessible to all as a place of relaxation and belonging. The charity is dedicated to the preservation and improvement of the sprawling site and is set to embark on larger projects like the restoration and rebirth of the nonconformist chapel itself. Most importantly, the trust seeks to care for and share the stories of the Sheffield residents interred within.

On my travels through the cemetery I came across the graves of some of Sheffield's most prominent historical celebrities, like Mark Firth. While Firth's wealth lay in steel, his lasting legacy was in the establishment of the University of Sheffield. Initially the university was comprised of three separate institutions: the School of Medicine, the Sheffield Technical

School and Firth College, which saved the older institution from collapse in 1879. In May 1905 the University of Sheffield was granted the royal charter that combined these institutions and by July the new Firth Court building was officially opened by King Edward VII and Queen Alexandra. Should you ever wish to look the king in the eye you can still find the impressive statue of the monarch overseeing traffic in Fitzalan Square.

Elsewhere is the grave of Samuel Holberry, a man who encapsulates the nonconformist slant of the cemetery. Holberry was a famous chartist who led the first mass political party to represent the working class in Britain, fighting for freedom of religion and education. He was arrested for his part in the Sheffield Rising of 1840 and soon after died in prison. The modest grave that remains is the end of the legacy of a man whose funeral drew 50,000 mourners to swell the procession from Attercliffe to the cemetery.

Some of the stories behind the graves tell of unbearable tragedy. One holds a resident that is forever unnamed, simply 'a baby' found in a drain in 1869, wrapped in a parcel, having died from neglect. Another man's name found here is forever associated with its own great tragedy. John Gunson was chief engineer at the Sheffield Waterworks Company, and is forever associated with the Dale Dyke Dam disaster that in 1864 claimed the lives of 238 people and 700 animals. Gunson was on site on the night of the disaster, having been called to inspect a crack in the dam wall. It was decided that the crack was harmless, but nevertheless Gunson released the valves to lessen the pressure of the water. After the dam burst an enquiry ruled that there was no way the disaster was foreseeable despite the crack, yet Gunson was forever haunted by the tragedy. His grave reads that he is now "removed from all suffering and strife".

Sheffield's history is all around us. Here at the General Cemetery it sleeps among the tangled brambles, awaiting discovery. If you want to experience the history for yourself, the trust holds a variety of events throughout the year which, in true English style, end with a good old cup of tea. Find the next from 2pm on 6th October or explore the cemetery website.

gencem.org

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24.10.2013 9pm - Thunderbox

25.10.2013 8.30pm - North & South DJ's

26.10.2013 9.30pm - Carnival

27.10.2013 3pm - Folk & Roots (Live)

28.10.2013 8.30pm - Acoustic Tunes & Songs

31.10.2013 9pm - Satnam's Tash - Halloween
Fancy Dress if you dare!

FOOD.

CHEESE.
CASSIE KILL.

A graduate of Sheffield Hallam University, Andy Swinscoe developed a passion for cheese as a chef. Working in a number of high-end restaurants, he learnt about the fine food industries first hand. Ultimately, he decided to move on from his career in the kitchen to set up a cheese shop. After a long period of research and planning, he chose a location in Settle, North Yorkshire and the Courtyard Dairy was born. I asked him a few questions and got his recipe for a cheese and leek pie.

What is your first memory of food?

Picking mushrooms. I didn't realise it was strange at the time but when I was young I used to go out with my dad every weekend and pick all types of mushrooms. I particularly remember that shaggy ink caps were his favourite and we had to search for them. When we got back he would always fry them off in lots of butter and we'd have them on toast. My mum has kept the school diary to this day and every Monday I've written, "This weekend I went picking mushrooms with Dad..."

What would you choose as your last meal?

Proper fish and chips with a cup of tea. I love high gastronomy and fine food, but when it comes to a really satisfying meal the old classics are hard to beat.

Which ingredient could you not live without and why?

Kirkham's Lancashire cheese. A real traditional creamy Lancashire I put on anything – ploughman's, cheese on toast, but best of all melted on a bacon sandwich. The acidity just cuts through the grease.

Do you eat breakfast? What do you normally have?

Got to be porridge. I always add stewed fruit which I make once a week. When I lived in France the local supermarket had to bring in more stocks of oats as they kept running out.

Who is your local food hero and why?

Alastair Pearson. He manages to make a great Cheddar (Dale End Cheddar) whilst also managing the needs of his staff, all of whom have various learning disabilities and other special needs, at Botton Camphill Community.

Have you ever eaten a cheese string?

Of course I have! When I used to go to the pub as a lad they used to do two pints and a cheese string for a fiver. It was a regular Friday night treat. Although it's not the cheese I'd choose nowadays, I can see its appeal...

Buy Andy's cheese selection boxes, including Dale End Cheddar, at thecourtyarddairy.co.uk.

If you like cheese, you'll love Leeds-based cheese club **Homage 2 Fromage**. Rumour has it they may be bringing the party to Sheffield. Keep an eye on facebook.com/homage2fromage.

Porter Brook Deli launched on Sharrowvale Road earlier this year – a great place to pick up local cheeses.



Photo by Sara Hill.

LEEK AND DALE END CHEDDAR TART.

Serves 4, or 8 as a starter.

Recipe by Andy Swinscoe, Courtyard Dairy.

This tart is lovely for a lunch, or serve with boiled new potatoes and dressed salad for a more substantial meal. You'll need an 8-inch tart tin.

Pastry:

170g plain flour

85g butter

Salt

Cold water

Filling:

900g leeks

170g Dale End Cheddar

2 whole eggs

1 egg yolk

250ml double cream

Salt and pepper

Olive oil

To make the pastry, rub the flour with the butter until you have a breadcrumb texture. Add enough water to bind into a dough and chill for at least half an hour.

Clean and cut the leeks into rounds and cook in a frying pan with a small amount of olive oil. Cook the leeks for about 10 minutes on a low heat or until they are soft. Allow to cool then mix in a bowl the grated Dale End Cheddar, eggs, cream and salt and pepper.

Line an 8-inch buttered tart tin with the pastry and bake blind in a pre-heated oven at 180°C for 15-20 minutes. Carefully pour in the filling and bake for a further 30 minutes until it has set.

ROASTED FIGS WITH HONEY AND BLUE CHEESE.

Serves 1-2 people as a starter

Recipe by Cassie Kill.

4 fresh figs, halved with stems removed

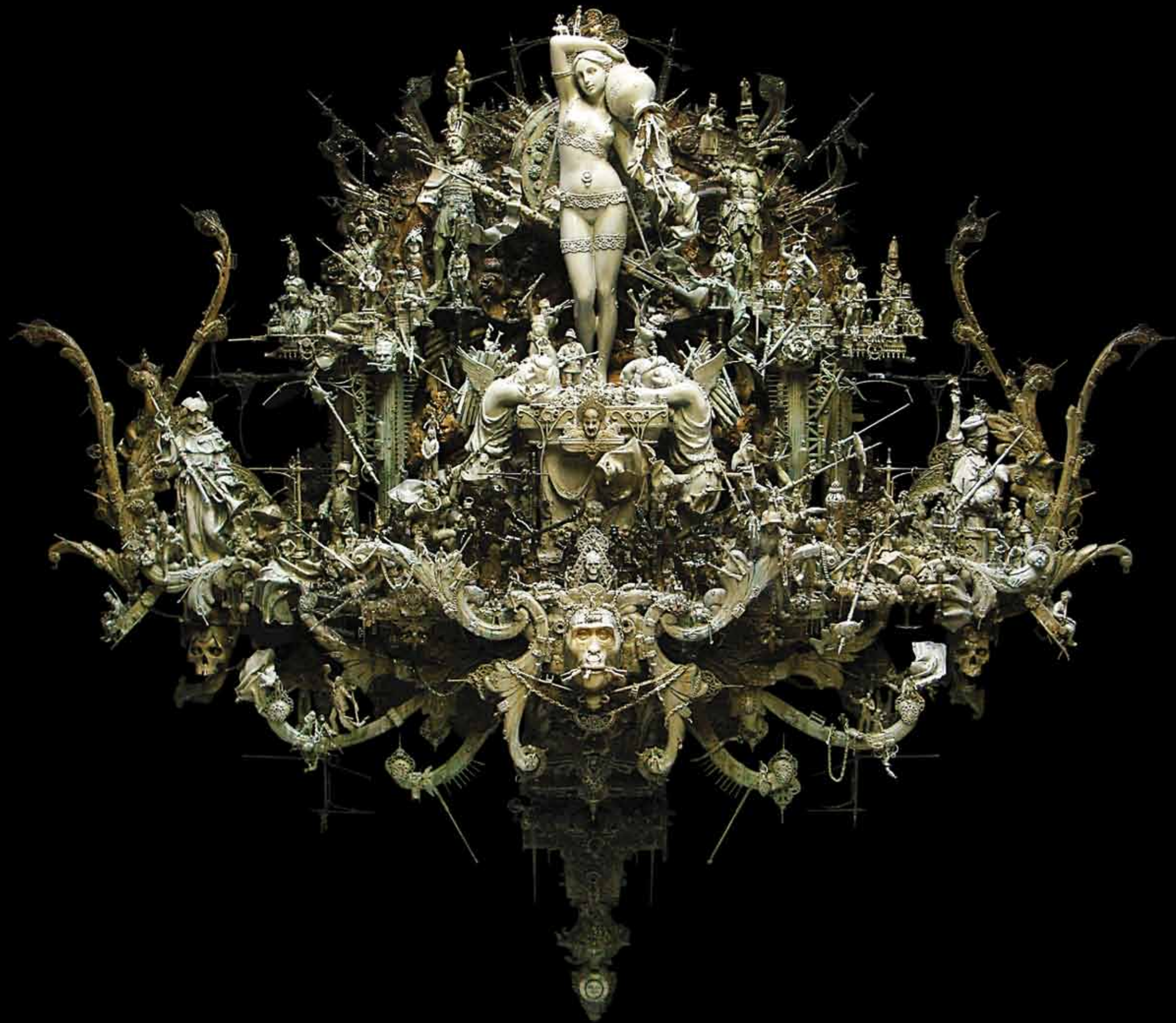
50g blue cheese, crumbled (Yorkshire Blue works well)

1-2 tbsps honey

Heat the oven to 175°C. Wash and de-stem the figs. Place them on a baking sheet with the skin down. Drizzle each with honey and roast for 10 minutes.

Remove from oven and top with a few blue cheese pieces per fig. Return to the oven for another 2-3 minutes, or until the cheese starts to soften. Let the figs cool for a few minutes. Serve with crackers if desired.

Cooking by Freddie Bates.





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Live drawing from Zeke Clough

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01/11/13

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07/11/13

Action Hero's - A Western

Action Hero's A Western is the season highlight at The Riverside

A Western will transform The Riverside into a saloon, the valley and empty streets perfect for quick-draw duel, where audience members can play (and cheat!) at cards, beg our hero's to love them and shoot them down in cold-hard ketchup blood.

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WORD LIFE.

COLLATED BY JOE KRISS.

Welcome to this month's extended Word Life section. We are very happy to present to you a little taster of what to expect from Off The Shelf Festival of Words over the next month. There's not enough room here for me to give you a breakdown of the variety and diversity of the festival. I'd recommend picking up a brochure and giving it a good flick through. There are some real gems in there.

On the poetry front there's the TS Eliot Prize Readings featuring Paul Farley and others, on the prose front there's Chuck Paluchnick, author of Fight Club, and Roddy Doyle. There are local history talks, presentations by award-winning explorers, exhibitions and film screenings. On top of that there are plenty of opportunities for all you local poets and writers to get involved in slams, readings and workshops.

We're also launching another digital project with Off The Shelf this year. Last year we ran a digital poetry slam celebrating local writers across the city. It's still live at 21poetsfor Sheffield.com. This year we're helping to mark the centenary of stainless steel, invented by Harry Brearley in Sheffield back in 1913. You can see Helen Mort's commissioned poem here, but to watch performances of the others you'll have to go online and check them out.

Don't forget our opening event at the Winter Garden on 12th October featuring open mic, poetry films and writing games, or our closing event on 2nd November at Shakespeares, featuring Hollie McNish, who is featured here, and a poetry slam to be named Off The Shelf slam champion of Sheffield and win a paid gig.

Keep the subs coming to joe@nowthenmagazine.com.

HOLLIE MCNISH.

INTERVIEW BY JOE KRISS.

Hollie McNish is a poet from Cambridge who has garnered growing national attention after two of her poems went viral earlier this year. Her Youtube channel has now clocked up over two and a half million views, and she is one of the leading poets to come out of the UK spoken word scene. We caught up with her ahead of her appearance at our closing party for Off The Shelf on 2nd November at Shakespeares.

Two of your poems have gone viral – one about breastfeeding and another about immigration. Did you make a conscious decision to push your work this way?

No, I still find it quite nuts really. I just feel really lucky. It got up on Upworthy and Reddit and that was 500,000 views over-night. It's shocking how the internet can change everything. Just before that, I'd quit my job doing education work for a design centre and was thinking about what stuff I could do. I thought I'd put old poems up onto Youtube and those two went really well.

I was pleased it was the one about immigration [which was most popular]. This guy wrote to me saying as a young woman I should stick to issues I know about, like boyfriends. I did do a masters degree in international development, including immigration!

The performance poetry scene is often quite male-dominated. Do you think that there is more that can be done to encourage female writers?

I think it could be to do with putting ourselves forward. The more girls and women that get into this, the more other women will. The one thing that annoys me about gigs is that sometimes I get asked to do gigs because they don't have any other women. I get a lot of people asking me to come in for International Women's Day and I joke they could maybe ask me to come in on other days as well.

I've just sent this poem to Kate Tempest called 'I'm Not Kate Tempest', because when I've gigged abroad and told people I'm a performance poet they ask me if I'm Kate Tempest. I love her work, but we're nothing like each other. If I was a guy I don't think I'd be compared to Kate at all. I may be female, short and blonde, but that's about it.

Have you got any advice for new and upcoming writers?

The main thing from personal experience is not to wait, not to worry. No-one's going to turn to you and tell you you were rubbish. Start sharing your work with other people – start a group, go to open mics, start sharing the box of poems under your bed.

holliemcnish.com

THE WEDDING.

I expected a quiet wedding
high above a lost city
a marriage to balance on my head

like a forest of sticks, a pot of water.
The ceremony tasted of nothing
had little colour – guests arrived

stealthy as sandalwood smugglers.
When they opened their suitcases
England spilled out.

They scratched at my veil
like beggars on a car window.
I insisted my dowry was simple –

a smile, a shadow, a whisper,
my house an incredible structure
of stiffened rags and bamboo.

We travelled along roads with English
names, my bridegroom and I.
Our eyes changed colour

like traffic-lights, so they said.
The time was not ripe
for us to view each other.

We stared straight ahead as if
we could see through mountains
breathe life into new cities.

I wanted to marry a country
take up a river for a veil
sing in the Jinnah Gardens

hold up my dream, tricky
as a snake-charmers snake.
Our thoughts half-submerged

like buffaloes under dark water
we turned and faced each other
with turbulence

and imprints like maps on our hands.

Moniza Alvi.

STEEL.

One frost-rich, half-invented night,
a moonbeam like a Sheffield knife
cuts through to Brearley in the dark
enchanted by his cast-out work:
the steel he'd thrown into the dust
held up, studied for its fringe of rust
only to find it shining clean...

Or scrap the whole enchanted scene
and think instead of years of graft -
comparisons and chucked out drafts
and no such guessed-at word as stainless,
just shifts and nights and all the aimless
work of crafting something new
and hoping your best go would do.

However it was, the gift's the same;
the metal's strange and artless name
spoken across a world he'd never seen
except in badly-fashioned dreams.
Or, stranger, metal speaking for itself
in San Francisco, where the fire bells
began in Sheffield and were shipped away...

And stranger still, how I can watch the day
fold over Stanage, listen to the dull chime
of my climbing gear and, when I climb,
hold all of it, untarnished, all this time
far back and in the best part of my mind.
Me, with no tools except for these
and no work save for memory.

Helen Mort.

'Steel' is one of five new poems commissioned by Word Life and Off The Shelf to mark the centenary of the invention of stainless steel by Harry Brearley in Sheffield in 1913.



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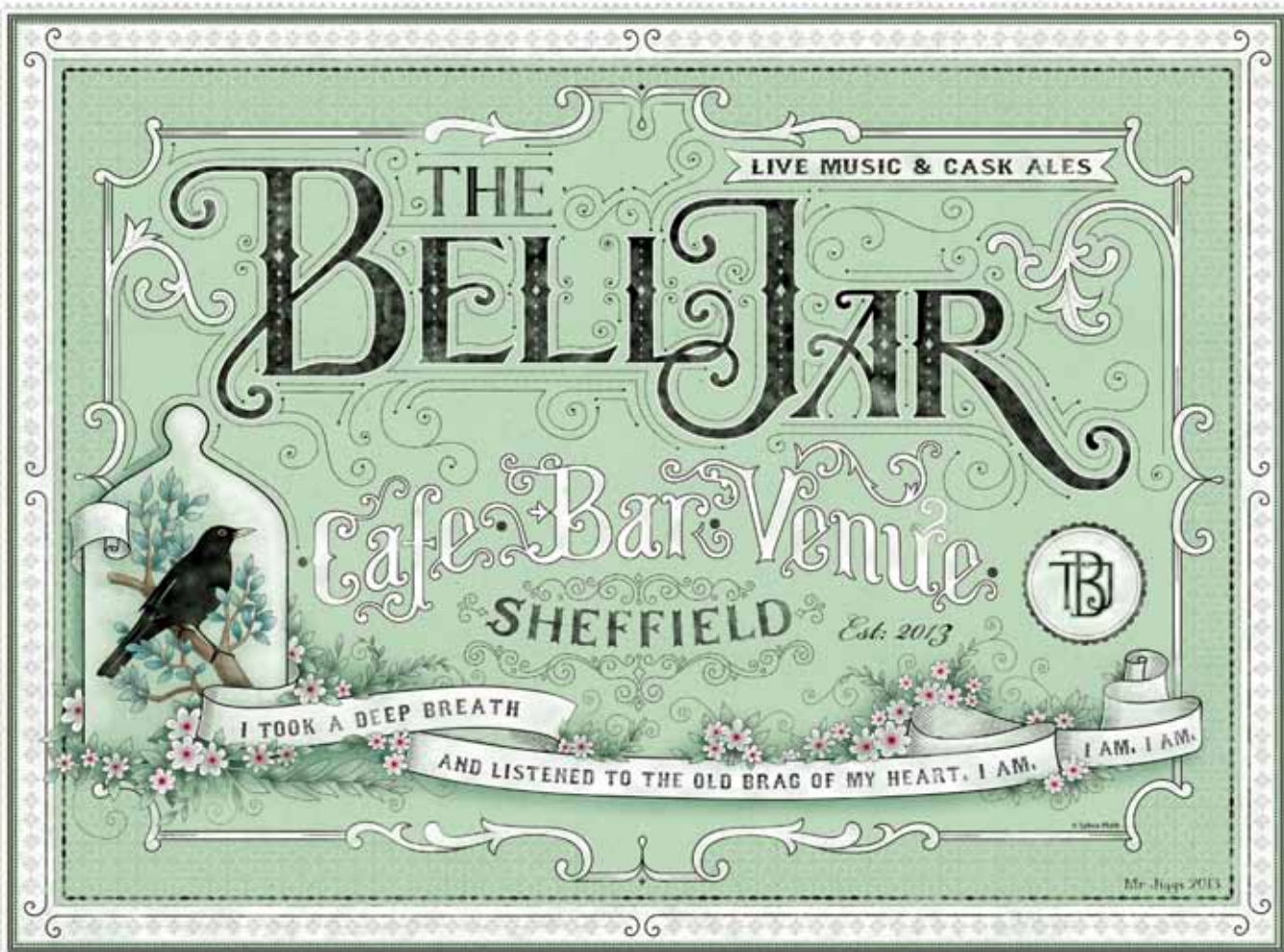
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Photo: World Economic Forum

NICK CLEGG TO BE FORCED TO WEAR FULL FACE VEIL IN PUBLIC

Nick Clegg may be forced to adopt an Islamic-style veil to prevent the public being exposed to his lying face, according to reports.

The move follows a survey in which a majority insisted they find Clegg's face deeply offensive and would rather look at a catastrophic pile-up on the M1. At the Lib Dem conference in Glasgow many of Clegg's own MPs walked out in disgust after their leader's face was projected onto a big screen.

Lib Dem MP Jeremy Browne said, "As a liberal, I am instinctively uneasy about restricting the freedom of individuals to look at Clegg's face. However, there is a genuine debate about whether people should be compelled to look at it when they would much rather watch a van load of puppies being decapitated by a scary clown wielding a chainsaw. My own view is that it should be a ski mask or an inside-out latex William Shatner mould like in the Halloween films."

Clegg set for veil

Browne's comments follow a decision last week by Birmingham Metropolitan college to ban Clegg's face between the hours of 8am to roughly when the cleaner locks up.

The Lib Dem leader's mug is already banned in several EU countries including France, Lithuania and Estonia, while a heavily pixelated version is still permissible in some areas of Wales. Although Albania recently voted to allow segments of Clegg's visage, depictions of Danny Alexander are considered blasphemous and are punishable by stoning.

The Lib Dem Conference, meanwhile, is to table a motion later today on whether Clegg should be forced to walk ten yards behind Vince Cable.

PRIVATE SECTOR TO ADD BARS AND MUSIC TO 'DRUNK TANKS'

The 'drunk tanks' proposed by police could offer lucrative new revenue opportunities, according to leading private sector operators this morning.

After senior police called for the implementation of privately run drunk tanks to tackle alcohol-fuelled disorder, private sector firms said they would definitely be interested in running them.

Capitalist Simon Williams told us, "My interest in life is making money, not looking after people, so I would definitely like to run a drunk tank.

"Anyone who has seen a drunk man at a bar knows that relieving him of his cash will be incredibly easy. We could fill the drunk tank with mannequins and he'd probably buy them all shots. The best bit is we also get to charge them for leaving. Just brilliant.

"As far as safety is concerned, you can take their belt and shoe laces, but they must be allowed to keep their wallets. That one is a deal breaker."

'Drunk tanks'

People who enjoy a drink have asked if the proposed cost of a drunk tank, which will be passed to the occupant, will be less than a taxi fare or a room at a central London hotel.

Drinker Matthew Walsh said, "If my choice is a £60 cab home, or £80 for a night in a Travelodge, then the drunk tank sounds like it might be a credible option. If they price it low enough they might find the mid-week businessman crowd faking drunk and disorderly for a cheaper night's sleep.

"Of course, they would probably have to provide wi-fi first."

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OCTOBER LISTINGS

Sunday 6th: The Lost Zoo open mic night, music and spoken welcome. Free entry.

Wednesday 9th: Jake Morley + Support. £6 entry.

Thursday 10th: Eurosession: dances from across the continent. 9pm free entry.

Friday 11th: Green City Blues, finest from the 50's and 60's. £5 entry.

Saturday 12th: The King Bee Rhythm and Blues Club. £4 entry.

Wednesday 16th: Eef Barzelay, Chris Otepka Americana, blues and Country. £8 adv £10 on the door.

Thursday 17th: The Fates with Ciaran Boyle. An evening of unaccompanied voices and haunting harmonies 8pm, £8 entry.

Friday 18th: Greg Russell & Ciaran Algar supported by Katherine Hurdley & AlexPercy. Award winning folk duo. £8 entry.

Saturday 19th: The Robin Hoare Band. 8.30pm, £5 entry.

Sunday 20th: The Flatmates + Veldrome 2000.

Thursday 24th: The Shipping Forecast spoken word & cabaret show. £3 entry.

Thursday 31st: Sunday 3rd November - Shakespeares Autumn Beer festival. 30+ Real ales, 10 real ciders. Live music each night.

Plus our singing sessions every Wednesday and the quiz every Thursday as usual.



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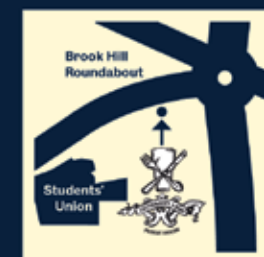
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KRIS KUKSI.

THE ARCHITECTURE OF FANTASY.
INTERVIEW BY SAM WALBY.

Kris Kuksi's art is so vast that we would've liked to have printed a special, double-sized edition for you this month. Even then we could only hope to capture some of the intricacies of his sprawling assemblages. Made over a period of months with all manner of materials and found objects, his sculptures are both profound and humorous – a combination which doesn't always fit comfortably together, but with these pieces grabs you by the throat and refuses to let go.

Writing from his home in Kansas, Kris tells us a bit about his work and his inspiration.

What initially drew you to creating art?

Just an impulse since childhood. Maybe someday brain researchers will discover an artist gene, but perhaps my rural upbringing brought about an artistic life. Being alone in the countryside makes for a developed imagination.

I've seen your work referred to as 'fantastic realism'. Is that a label you subscribe to, and if not, how would you describe it?

That refers more to my early years of making art, namely the paintings and drawings I did from about 2000 to 2005. I try not to subscribe to any labels. Humans love to categorise everything and everyone, but I think it is irrelevant and just shows our discriminatory impulses. I'm just a person who composes things and voices it artistically while doing it.

What materials are your sculptures made up of and how do you go about assembling them?

The materials include wood, plastic, resin, paper, foam, metal, sand, rocks, enamel and acrylic paint. They are mostly comprised of ready-made kitsch objects or model kits that are manipulated in some way to fit the composure I want.

Thousands of parts can make up one medium-sized piece - it is a very long journey placing objects in order for it all to look good, and certainly can't be thrown together on a whim. The average piece can take up to a month, though I do have to have everything to do so. These works tell me what they need in terms of shapes or objects, so I become the task master in finishing up.

Where do you source your materials?

Everywhere the items are found – in hobby shops, antique stores, donations, Ebay, Ebay, Ebay, and Ebay.

Could you give us an idea of the scale of them?

Most of them are around 15 to 40 inches in length or height. I've done one as long as 11 feet, and I have finished a piece as high as 9 feet. Also on the micro level of within 10 inches by 5 inches.

What inspires you? There seems to be a big architectural influence in your work, and also a touch of H R Giger.

Human psychology and behaviour, the Baroque, architecture, the industrial world, sex, death, deities, mythology, humour, music...

The core structure of a piece is the most important thing, so architecture is my biggest interest. I am influenced by a number of people and Giger is certainly one of them, though the old world is really my guide.

How has your approach to art changed over the years?

I'm not sure if it has ever changed. I do this full time and enjoy life in a very unstructured way. I really enjoy the freedom. This kind of approach when creating makes it seem less like a job or a requirement but rather just a flow of ideas and building of those ideas.

What do you dislike in art?

I've never enjoyed how a few individuals take it upon themselves to say what art is and how it should look. Trends come and go and I am wary of being locked into a slot of fads or trends. I try to stay immune to such things and I work towards something more timeless. Art is like love – you can express what you feel but you can't always use the limiting words of the human language to describe exactly what it is.

What projects or pieces are you working on at the moment?

Ten new works for my solo show in New York City at the Joshua Liner Gallery this coming November and another piece for Art Basel Miami in December. After that, a show in Los Angeles in 2014. With such a schedule I always strive to create new things, challenging myself and trying to have fun, stay sane and take care of my family.

Do you have any advice for people trying to make a profession out of art?

Never give up. Be selfish. Don't work for free. Settle for compromise only when it is needed. Be crafty. Don't copy anyone else. Don't over-commit. Make as much work as you can but don't make too much. Question everything. Don't follow trends. Avoid distractions. Travel the world. Do art for humanity. Share yourself through art, but remember that making art is not about you. Constantly be critical of your work. And again, never give up.

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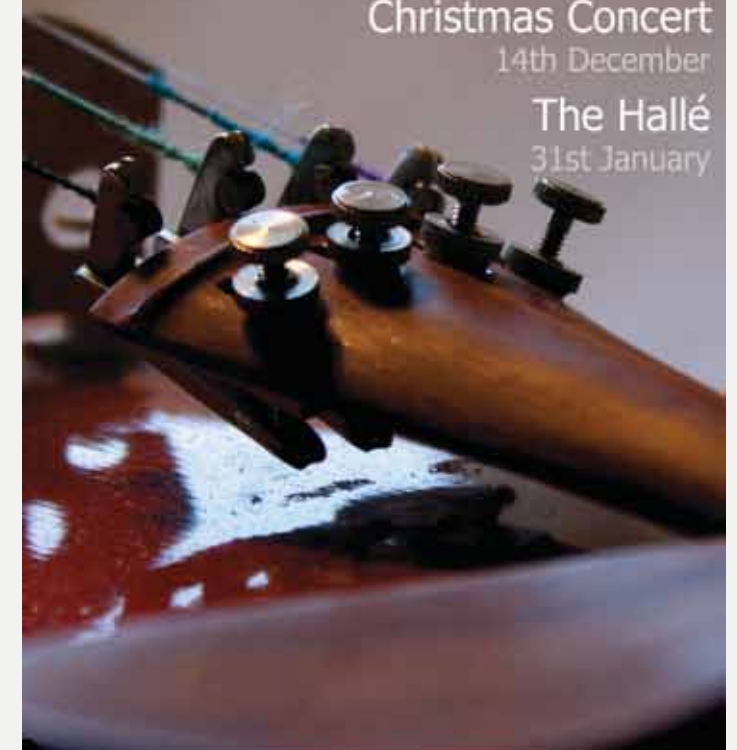
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SOUND.

ICE MUSIC.
STEFANIE ELRICK.

As technology advances, pioneering minds are developing unique new ways to harness the creative potential of nature in sound and sound in nature. Biotechnology is on the rise. In a shift away from the artificial soundscapes of synthesisers, computer programmes and chaos pads, musicians like Terj Isunget, Michael Burton and Michiko Nitta, jointly known as Burton Nitta, are forging fresh trails across audio terrains with unanticipated techniques. By investigating the perceptual links between our senses and the natural world, projects like Ice Music and Algaculture have been born, illuminating a rich and potentially synesthetic direction in the future of music.

The Norwegian musician Terj Isunget originally began as an experimental percussionist in the late 80s, creating Neolithic-looking drum kits out of arctic birch, slate, stone, wood and other rough cut biological matter. It was intrinsic to his practice that the materials were kept in their rawest forms to retain an organic essence as much as possible. They could then audibly translate the emotional qualities we identify in our experiences of nature in the music. Using hyper-sensitive microphones, he recorded and looped the tiniest reverberations of sticks tapping on stones and slate scraping on slate, layering them into expansive orchestral landscapes.

During the 1999 Lillehammer Winter Festival, Isunget found himself playing next to a frozen waterfall and in addition to his usual equipment he sculpted the first rudimentary ice instruments from the frozen water of the nearby river. Beginning as rough cut xylophone-style implements, ice troughs and chunky oblong chimes, the ice music genre began. Isunget exposed a strangely hypnotic essence in the song of ice that has fascinated audiences ever since. Dedicating his career to the mystery of ice, Terj went on to collaborate with other specialists, creating bespoke ice harps, ice trumpets and eventually an ice guitar.

“You can never tune an ice instrument. You find it as it is and work with it and no two pieces will ever sound the same,” Terj explains. This is consistent in each instrument. All have distinct timbres which give them a specific organic imprint or tonal personality depending on the elemental forces at work during their formation. The density of the water or how quickly the ice has solidified makes a huge difference to the sound and the slightest drop in temperature can make them drastically out of tune. Terj and his collaborators have spent many years

mastering these idiosyncratic structures, one frustration being that they can only realistically play each ice instrument a handful of times before it ceases to be useful and goes back to its liquid form. Of course, the instruments are impermanent by nature.

Since the release of his first ice album **Iceman Is** – recorded at the Swedish Ice Hotel in 2001 – Terj has formed All Ice Records and founded the world’s first ice music festival in Geilo, Norway, which takes place in a specially built igloo during the last full moon in January. Ice music is for those ‘sensible to the poetry and simplicity of sounds’, according to its creator, and it comes as no surprise that Terj describes his music in colours, a type of synaesthesia common amongst musicians like Mozart, Jimi Hendrix and Tori Amos, specifically known as chromesthesia.

Creative duo Burton Nitta, from Japan and the UK, have literalised the artistic potential of raw materials and synaesthesia in their project **Algae Opera** which fuses sound, breath and taste in an ingenious yet relatively simple piece of bio-tech. Through a contraption that resembles a sci-fi snorkel with thin plastic piping extending out from a fixed mouthpiece, they’ve invented a way to let an opera singer, Louise Ashcroft, sing edible algae into being by literally feeding the plant life with her breath. The algae, which is a photosynthetic organism, grows on the headpiece in accordance with the length and intensity of the singer’s notes. The emotional strength of the melody expressed through her breath is said to make the algae itself taste bitter or sweet, a direct energy transfer that can be heard, seen and tasted. The audience present for Louise’s operatic performances are afterwards encouraged to eat the results of the recital, digesting the sounds their ears have just absorbed.

What these artists have successfully channelled is not dominance over natural elements, but a symbiotic bond with them. By allowing sound to have warmth and depth, music to have a flavour or space to have rhythm, we begin to amplify our perception and connect with the full non-verbal spectrum of our senses.

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MERCHANDISE.

4TH SEPTEMBER.
HARLEY.

REVIEWER – ROB ALDAM.

I was fortunate enough to catch Merchandise earlier this year at Primavera and ever since this gig was announced I've been looking forward to seeing them again, especially after it was moved to the intimate confines of the Harley.

Unfortunately, I arrived too late to catch Kult Country, but according to the interminable drunk who accosted me as I arrived, "They were so good I bought the record." More on him later.

Kagoule are a fresh-faced band from Nottingham who first came to prominence at the back end of last year when the demo of 'Made of Concrete' appeared on the internet, picking up airplay and admiring glances on blogs and websites. They followed this up with the release of 'Mudhole/'Monarchy' earlier this year. Whether by accident or design, Lucy seems to be taking a larger proportion of the singing duties tonight and where their music really clicks is when boy-girl vocals combine. Whilst Cai's vocals bear the faint audible twinges of Placebo, Kagoule's main influences come via bands like Nirvana and Sonic Youth. New song 'Gush' stands out in a set littered with a mix of grunge and lo-fi slacker rock.

"That was our soundcheck," drawls Carson Cox, the enigmatic frontman of Tampa mope-rockers Merchandise, at the end of their first song. The quartet look like nothing could faze them, emitting a kind of laidback laconic energy. The first few chords of 'Anxiety's Door', the lead from their last album **Total Night**, get the crowd buzzing. It's safe to say tonight isn't their best performance, but they play with an intensity and ease that is compelling.

Despite the aforementioned drunk's best attempts to annoy them, and everyone else in the Harley, they play through their set with consummate assurance. 'Time' has the feel of early 80s Cure, while they end with the epic 'Become What You Are'. Merchandise are a band who can make a song last three or 12 minutes without it feel stretched or unnecessary. On the back of Pitchfork adulation and sudden exposure they seem to be eschewing their early hardcore punk ethos in favour of a more mainstream approach. Only time will tell if this will be successful.

65DAYSOFTSTATIC.

23RD SEPTEMBER.
SOUND CONTROL, MANCHESTER.

REVIEWER – ALEX ADAMS.

It's a chilly night in Manchester and the streets are quiet, but inside Sound Control under the aging metalwork there's a joyful noise happening.

First up, The Physics House Band smash out frantic and jerky riffs as the crowd cheer on their antics. Following them all the way from Sydney comes Sleepmakeswaves, a bombastic four-piece who revel in making loud chaos at an accelerated pace.

65daysofstatic climb the stage to a riotous welcome and begin with new album opener 'Heat Death Infinity Splinter', and yes, it is just as magnificent as it sounds – a slowly growing mass of synth bleeps, crashing drums and howling guitars that serves better than any sound check to test the vast array of effects pedals, pianos, drum pads, laptops and guitars that are spread in front of us.

Fuelled by wild cheering, 65days charge on with 'Prisms', a joyful mash of blasting techno and the subtler driving force of post-rock riffs. Guitarist Joe Shrewsbury creates squeals from a range of pedals set up to look like a nightmarish Simon Says game as he bashes them with frantic energy. At one point the stage becomes some sort of industrial drum circle, with everyone hammering something to add even more depth to the vast soundscapes they are so adept at creating. The movement is effortless, the music is beautiful and immense, the sweat pours.

Mixing mostly newer songs from the latest album **Wild Light** with some fan favourites gives the set list a good balance of unbridled noise war punctuated by gentler moments of post-rock beauty.

Even with some sound level issues the sheer force of noise that 65days can create is staggering and everyone is swept up in the energy they create. Finishing with Wild Light's finale 'Safe Passage', a gentle eulogy to technology that ends with an explosion of all the distortion ever created, 65daysofstatic prove that when it comes to live music, there is no-one like them. Equal part chaos and beauty, fury and joy, this band is unstoppable.

FLIGHT BRIGADE.

24TH SEPTEMBER.
RED HOUSE.

REVIEWER – BEN ECKERSLEY.

I find myself hearing all too often that Sheffield doesn't have enough gigs, enough venues, enough of a scene. It's gigs like this at the Red House that make me beg to differ. Heard by only a few people, these three bands still offered vibrant, diverse and exuberant performances. If a quiet midweek gig in a pub can be as high quality as this, we've got nothing to worry about.

Seven Tors are a new Sheffield band making lovely, lively folk-pop music. There's a strong hint of Americana, beautiful melodic lines, some great sunshine pop vocal harmonies and catchy, upbeat songwriting. I missed the bulk of their set, but even a couple of songs were enough to make a good impression. You can see them at the Red Deer on October 5th.

Flight Brigade were an unknown element, visiting Sheffield for the first time. It's been months since a new band has excited me this much. To start off with, they've got a great story: two members of the band are sisters who grew up on the same road as the lead singer, and the band began after he married one of them. They play with incredible passion and sincerity, sweeping up a maelstrom of infectious energy around them. Their music is complex and assertive enough to utilise their very high level of musicianship. Their arrangements owe a lot to a wide selection of shoegaze, emo and post-rock bands, notably Arcade Fire and early Jimmy Eat World with an obligatory nod to Silver Mt Zion, though the presence in the line up of a violin and accordion helps at times to bring a gentler, folkier sound akin to Spokes and Broken Records. The songwriting is mature, considered and memorable. The overall effect is captivating – the highlight of the night. Their new EP is out now.

My First Tooth have had to follow this every night on their current tour, but they managed with apparent ease. I enjoy them more with every performance, always welcoming the sheer joy they convey every time they play. They're a slightly punkier Beirut, or if you prefer, Weezer with a bit more folk-rock, uncomplicated and merry. Along with some other fantastic artists, they'll be playing at the highly recommended A Carefully Planned Festival in Manchester on October 19th.

LISTINGS.

HOSTED BY COOL BEANS.

Ah yes, the month all the other months have been talking about – the illustrious October. A month so fierce that all the promoters in the world attempt to cram in as many events and parties and gatherings and days out as they possibly can. And October 2013 is no different.

ELECTRONIC MUSIC SHOWCASE.
5th October / Penrose Works / £5 adv.

A night of electronic eccentricity hosted by Now Then and Opus, featuring From The Kites of San Quentin, Abe, Squire of Gothos and Sheffield Techno Institute DJs. Penrose Works is opposite the Riverside, just off Mowbray St.

PLUMP DJS.
11th October / Harley / £4 adv.

Andy Gardner and Lee Rous have been destroying dancefloors all over the globe with their own productions for over 15 years now. They're finally back on the Sheffield stage, this time showcasing a very special 1975-2013 disco/boogie set.

BEN KLOCK.
12th October / Hope Works / £10 adv.

Techno, techno, techno courtesy of Ben Klock, with support from Lo Shea, Chris Duckenfield and Oris Jay under his 4/4 moniker RS4.

DEEKLIN.
18th October / Fez Club / £8 adv.

Festival heavyweight and oft-partner to Ed Solo, Deekline produces a big mish-mash of booty bass, jungle, soul, breaks, dubstep, drumstep and drum 'n' bass. Fatherfunk, Dankle, Bosh DJs and Dusk 'Til Dawn DJs provide the support on this fine evening.

KEN VANDERMARK & PAAL NILSSEN-LOVE.
22nd October / Queens Social Club / £7 adv.

Improvising free-jazz heavyweights Vandermark (sax, reeds) and Nilssen-Love (drums, percussion) make an ultra-rare appearance outside of London and grace Queens with an intimate seated gig. Expect sonic fireworks.

HACKNEY COLLIERY BAND.
25th October / Riverside / £4 otd.

Nine-piece brass extravaganza make their Sheffield debut at the Cool Beans 3rd Birthday celebrations. Also on the bill are Dexter Dextrous & The Fingersmiths, The Allstar Revolution, The Bone Lab, Jack Athey, Andrew Duxfield and more.

DEEP VALLEY.
29th October / Leadmill / £10.50 adv.

All female rock 'n' roll 2-piece who possess the following: fury, blues, passion, power. Rave reviews from all the newspapers and spectacular performances at all the festivals means that their upcoming UK tour is their biggest yet.



THE TEMPERTONS.

THE TEMPERTONS EP.
SELF RELEASED.

REVIEWER – PETE MARTIN.

The Tempertons have built quite a reputation based on their scintillating live performances, but can they cut the mustard with their first official recordings? Their live set is peppered with some choice covers, but here they present three originals by mainman Neil Barratt.

‘Fall Down Twice’ starts with slow and funky guitar, before horns and drums join the stew. Lead vocal duties are ably handled by George Bennett, but it would be unfair to single out any individual as this is a smooth ensemble. The cool arrangement allows for some seriously slick drumming and the overall feel exudes class.

‘Then I Can Fly’ features beautiful vocal phrasing by Sinead Rankin and the song is underpinned by subtle and restrained horns. A tastefully brief guitar solo adds to the lustre of this sweet soul gem.

‘Your Tattoo’ is a disco track in the classic Chic sense of the word, with sophisticated horns, laidback groove and male-female vocal interplay. The lyrics touch on something dark and obsessional, but the fluid instrumentation helps keep the mood upbeat and positive. This is dance music for the brain.

Although the lyrics are pretty unremarkable, they adhere to the Quincy Jones maxim that they should complement and fit seamlessly with the music, and if they actually mean something or tell a coherent story, then all the better. Basically, don’t get in the way of a great tune.

Because of their own heavy emphasis on the sanctity of the ‘song’, plus the logistical nightmare of getting a nine-piece band on the road, there could come a time when they eventually move towards a Steely Dan approach, becoming solely a studio band. Whatever their future plans, this is a very assured opening gambit.



STEVE ALLEN.

WRECK THE PLACE.
LABELSHIP RECORDS.

REVIEWER – SIMON BELL.

“Let’s party like its 1984”: picture ‘black mariahs’ – the term used for unmarked white vans with blacked out windows and steel grills over the windscreen – racing through Handsworth down to Orgreave Colliery ferrying Thatcher’s trade union busting army of Metropolitan cops, currently under investigation. More recently, Tony Benn spoke about harnessing the anger against injustice and nurturing a hope for a better future as the fuel for the ongoing challenge to decades of Neoliberal free market economics. Steve Allen’s project reminds me of those days and such sentiments.

I remember when the Centre Against Unemployment and the Saddle pub down from the Limit Club on West Street (sadly no longer there) swarmed with the NUM, Greenpeace, CND, the unemployed, generally disaffected and slightly unhinged. What days. Have things changed that much? Thatcher, Major, Blair, Brown, Cameron, Clegg. Yeah, let’s wreck the place! But, hang on, hasn’t the damage already been done?

Steve Allen (also known as Dr Robeatnik) is angry and expresses this with understated irony. He has created some unique songs and produced them single handed and remarkably well. His songs and the attitude propelling them perhaps reflect the mood of all those angry young people who have been singularly let down and abandoned by much of the political class. **Wreck The Place** chugs along, accented by frantic passages that conjure up a mosh-pit of jumping, spring-loaded anarchy.

There is a punchy acoustic-punk energy to this album. ‘Don’t You Dare’ has all the comedy and lairy sarcasm that is a nod and a wink to Half Man Half Biscuit and their great anthems ‘Trumpton Riots’ and ‘National Shite Day’. Musically, Steve’s efforts are on the way to having the twinkle and sharpness of songs like ‘Johnny Appleseed’ (The Mescaleros) with a hint of Billy Bragg.

He just about gets away with his gruff vocal and singalong melodic phrases. The jingly acoustic guitar riffs are upbeat and keep you hooked, but the songs seem to be hankering for a touch of the brooding electric guitar that kicks things off in ‘Destruction is a Virtue’. I shall certainly keep an eye out for Steve Allen’s next gig in Sheffield, even if wrecking the place might be a tad beyond an average night out for me these days.



WINDHAND.

SOMA.
RELAPSE RECORDS.

REVIEWER – NICK KILBY.

Hailing from Richmond, Virginia five-piece stoner and doom metal outfit Windhand return with full length album, **Soma**. As suggested by the cover art, Windhand’s second album is a bleak and doomy affair that stands solidly within the form, while not pressing forward on any frontiers. You expect nothing less from a subgenre whose movement, much like the American Hardcore scene, is glacial at best. The problem is that in a genre with such a set form, this album is just not good enough.

The press release generously describes them as a cross between Black Sabbath and Nirvana – a noble and audacious comparison that is halfway there, wherein lies the problem with the record as a whole. There are halfway attempts to make sludgy doom tracks with opener ‘Orchard’ and follow-up ‘Woodbine’, and a halfway attempt at an epic 30-minute drone opus with closer ‘Boleskine’ – a clear reference to magickian Aleister Crowley’s Scottish dwelling – but nothing that stands alone as a solid gem.

The main issue here is with the production. The vocal track throughout the record remains consistently double tracked and reverb is added by the bucket load, creating a frustrating lack of punch in areas where you would love to hear a demonic and weed-addled voice box let rip from the speakers.

‘Feral Bones’ and ‘Cassock’ are by far and away the best tracks, showing the greatest promise for the band in their ability to establish production values that will elevate their sound. But the problem of the vocals still remains on these tracks and there is a point where you can’t help but feel an instrumental version would be a preferred option for at least two of the segments on this album.

As a listener you expect and want a more accomplished package than Soma delivers, but in a live setting these tracks could sound amazing and the prospect of Windhand playing out is a curious and salacious one.



RICHARD BARRY.

THE DIFFIDENT FECUND ALBUM.
DEBT RECORDS.

REVIEWER – CHARLES VEYS.

This summer the character that is Mr Richard Barry has complied for us, the general public, an exuberant mix of folk-rock with diligent vocals to create the self-professed **Diffident Fecund Album**. He is not alone in this endeavour, with support he describes as “three hirsute reprobates” in the form of Cleg, Joel and Phil frolicking on guitar, bass and percussion respectively. Input from fellow Debt Records artists Honeyfeet and The Bedlam Six surmise the variety offered by the musicians involved. Numerous phone skits can be heard involving the “album comment desk”, where individuals provide various erroneous hints on improving his artwork, and questionable weather reports describing “sustained periods of doubt”. This is just one of many depictions throughout an album filled with the humorous oddity of its creator.

Regarding the music, melodies flow with a variety of tempos across the tracks whilst the vocals maintain an underlying nonchalant comic feeling. The Bo Diddly riff rings out on ‘Rags to Ditches’ and, elsewhere, fast-paced ukulele strings keep a jive-like momentum that would be equally at home in a 20s New York speakeasy. As the band name suggests, the focus of the album is on the singer-songwriter, with the rest of the ensemble providing an unadorned but integral backdrop. But Richard is not purely a solo artist, having worked on acclaimed collaborations with fellow Debt Records artists Louis Barabbas and Alabaster Deplume on the musical **Dead At The Café Styx**.

His talents are not confined to music as he writes articles published on his website, provides numerous voiceovers, performs comedy sketches and is the quizmaster for the renowned Fuel Pub Quiz in Manchester, at which he regularly threatens phone cheats with “defenestration”. Richard Barry is not an artist, he is a brand, and with so many talents across such a wide spectrum this well-spoken Welshman will continue to regale and delight for some time yet.

THE ORB.

HISTORY OF THE FUTURE.
INTERVIEW BY FAT ROLAND.

They're all getting old, all the musicians. Mick Jagger prances around Glasto like a splintered toothpick. David Bowie is now some kind of wizened gnome who fills his wrinkles with space dust. Lulu, The Who, Madonna: all as old as the universe itself.

Because of the future-fuelled nature of dance music, it's difficult to think of The Orb as getting old. It's difficult to think of that most spherical of pulsating spheres becoming little more than a drooping ballsack of old-aged aches and pains. But with a 25-year anniversary box set and tour approaching, it's fair to say The Orb have been around for a while.

Glastonbury Festival let many old names rip up the stage this year: the Stones, Chic, Elvis Costello, Public Enemy. While experienced performers furrowed the same old grooves, The Orb changed the record by teaming up with the thundering Kakatsitsi drummers from southern Ghana. Imagine a chill-out room fitted with pneumatic drills.

"They came in like a giant drum machine," says The Orb's Alex Paterson. "All in synch with each other. It's just incredible, really. Wow. There was one guy playing with his feet."

The Orb are all about collaboration. Alex Paterson is its ever-growing brain – he describes himself as the "livewire within The Orb" – with various producers orbiting the line-up. Sun Electric producer Thomas Fehlmann is currently the other half of the band. That particular partnership has seen The Orb's most prolific period in recent years. The beautifully-packaged **Baghdad Batteries** album was followed by **Metallic Spheres** with David Gilmour ("he came in one day, laid a load of guitars down – never saw him again") and then two albums with dub pioneer Lee Scratch Perry. The latter had Pitchfork Magazine comparing Perry to Lil Wayne, which is kind of like comparing Shane McGowan to Dappy.

"The most beautiful thing was Lee's wife and manager turned up, made sure he was okay then decided to go home because there were no shops, which was brilliant because then we had him on his own. He became a free spirit for six days. With the Gilmour thing it was more 'come down to a shack in Wandsworth and do some guitar', whereas with Lee it was 'come out to a country studio and we'll get some chefs in and we'll write some music'."

The studio was Berlin hideout Sternhagen Gut, co-owned by Fehlmann. The Orb would hang around during the day writing tracks, waiting for the nocturnal Perry to stir. And then the dubmeister would be off, late into the night. "You put anything in front of him and he'll sing about it. I showed him this book on African mysteries. We'd have cooks come in so we'd have these German-style dinners with a big table, lots of chairs, and Lee would be on the corner watching Nigerian gangster films. And the next night, it'd be Bollywood."

Alex Paterson is speaking to me to promote the new four-disc album **History Of The Future – The Island Years**, an Orb compendium that includes hit singles 'Little Fluffy Clouds', 'Toxygene' and 'Blue Room' alongside remixes, live performances and the first proper Orb DVD. Watch out for their great Top of the Pops appearances. It's a collection that will bring the band's ambient haze to a whole new generation – a whole new generation of illegal downloaders and content streamers.

"When we played Glastonbury," says Paterson, "we had lots of young kids jumping up and down. They were under ten. I was very happy with all that. I would like to aim for teenagers but at the end of the day, do they buy music? You've really got to think a bit like that now."

The Orb are somewhere between remixers and producers, so known are they for their sampling. Indeed their most famous track, 'Little Fluffy Clouds', with the sunsets that were "purple and red and yellow and on fire", landed them in a little legal hot water. Clearing the samples now is a "complete nightmare" and you may well hear the band using different samples when playing live. Still, Paterson is critical of bands that rely too much on software presets to produce their music, and especially of DJs that are little more than mp3 shufflers.

"I took my daughter round a science museum a few years back and you know what she came across and started laughing? Decks and a mixer, like a DJ set-up in a frame. Part of science history. These days, I meet DJs that are doing sets on memory sticks and calling themselves DJs. It really pisses me off. The craft is to have a CD player and a deck so you can work off both if need be, but a memory stick? Come on! How easy do you want it to be? Knobs. They're not really learning a trade."

History Of The Future and the silver jubilee tour will bring The Orb to Manchester this month, supported by guitar-toting ambienteers System 7. Being in Manchester should bring back some memories for Paterson, who DJed with post-punkers Killing Joke. "Killing Joke were invited onto a Factory tour back in February 1980 [with Joy Division, Section 25 and A Certain Ratio], and I remember some mad Orb gigs at the old Academy. We used to have an after-hours bar that went on until eight in the morning. I've got some really good mates in Manchester. Hello, Doctor D!"

And with that shout-out to a long-time Manchester DJ, Alex invites me for a post-gig drink. He really is the livewire within The Orb. He doesn't stop. "We haven't broken up, retired, pulled ourselves out of retirement. We haven't done what Orbital have done." He's referring to the headlamped Hartnoll brothers who brought techno to huge audiences before retiring then un-retiring themselves. "I thought it was quite amusing with Orbital, because I don't know what the family was like at Christmas if they'd split up..."

"I saw Paul from Orbital," Paterson adds. "He came to see us do a warm-up gig for the Glastonbury gig with the Africans in Brighton, and I asked him if he'd like to do a remix of 'Little Fluffy Clouds'. He said to me, 'You know, I'd love to: you don't know how many times I get asked to play it.'"

Is that another potential collaboration? Happy birthday, The Orb. May your shiny, unwrinkled spheres roll on for another 25 years.

The Orb's 25th anniversary show is at Manchester Academy 2 on Saturday 12th October.

theorb.com



HEADSUP.

FREAKY FUZZ.
INTERVIEW BY TASHA FRANEK.

In a city so renowned for great music and great venues, it's inevitable to find a bunch of great promoters doing the sifting and sewing to present us with perfectly tailored nights to suit requirements. If you like your indie nights more distorted and a little freaky, look no further than independent promoters Freaky Fuzz.

Only six months ago Freaky Fuzz was born as a club night tucked away at The Washington. Since then it has gone from strength to strength, favouring live music promotion with a little DJing on the side. We caught up with Warren, the man behind the operation, to talk all things Fuzz over a Cuba Libre.

How did Freaky Fuzz come about?

I was just looking at the music promoter scene in Sheffield and thought, it's pretty good, but I think there's a slight gap in it. I wanted to get involved and maybe throw – I wouldn't say a spanner in the works – but throw a bit of competition in there. There are other people doing some pretty nice stuff but it's not quite what I wanted, and if no-one else is going to bring what you want to the table, then I guess you have to do it yourself.

How would you sum up the sound?

Well it did start as a club night and the strap line was “Bringing you the best in garage, fuzz, surf and psyche,” in no particular order. Then we found it naturally went down the live route, where we wanted exactly the same kind of music but in a live set up.

What should people expect from a Freaky Fuzz gig?

We tend to make it accessible – we're not keen on ridiculous door prices. As much as it's been said for quite a few years, times are hard. We try to make garage, psyche, surf and fuzz accessible to... I hate to say “the masses”. Maybe we should make it “secular”? Put ticket prices up to £20. “No, you can't come in.” We're going to start Freaky Fuzz Young Conservative Club. No, our vision is constant – bringing the best surf, psyche, fuzz and garage to Sheffield.

Favourite Sheffield venue?

I have a least favourite but I don't think I can tell you that. I really like Dada bar. It's an interesting shape and when you get the sound right it's really nice. I actually like it in there a lot. It's somewhere I go recreationally as well as in a professional manner.

Are there any local bands in or out of Sheffield you're really keen on?

I'm really keen on this band called Brazinskas. I've put them on a few times and I'll probably put them on a few more 'cause I really rate them. They're a garage two-piece with a multitude of different sounds, pretty diverse.

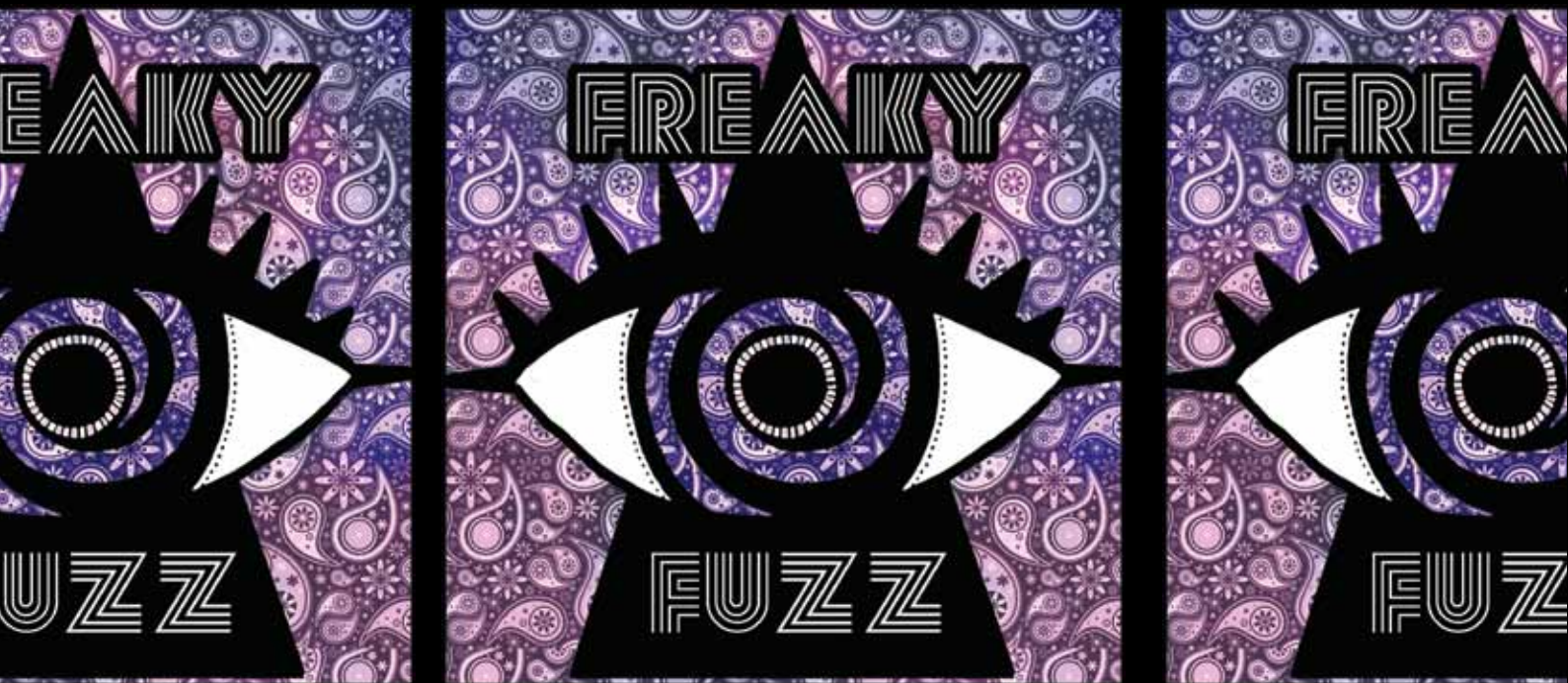
What have you got coming up?

We've got Blank Maps on 18th October. They're releasing their album a couple of days before so that will be pretty cool. They're supported by Aztec Dolls, another great band, so that should be pretty interesting. We've just talking to Grass House about their album tour so hopefully we'll be getting them. We're also confirmed Throwing Up to play, a garage rock band from London, so that should be really good. We have a lot of cool stuff in the pipeline.

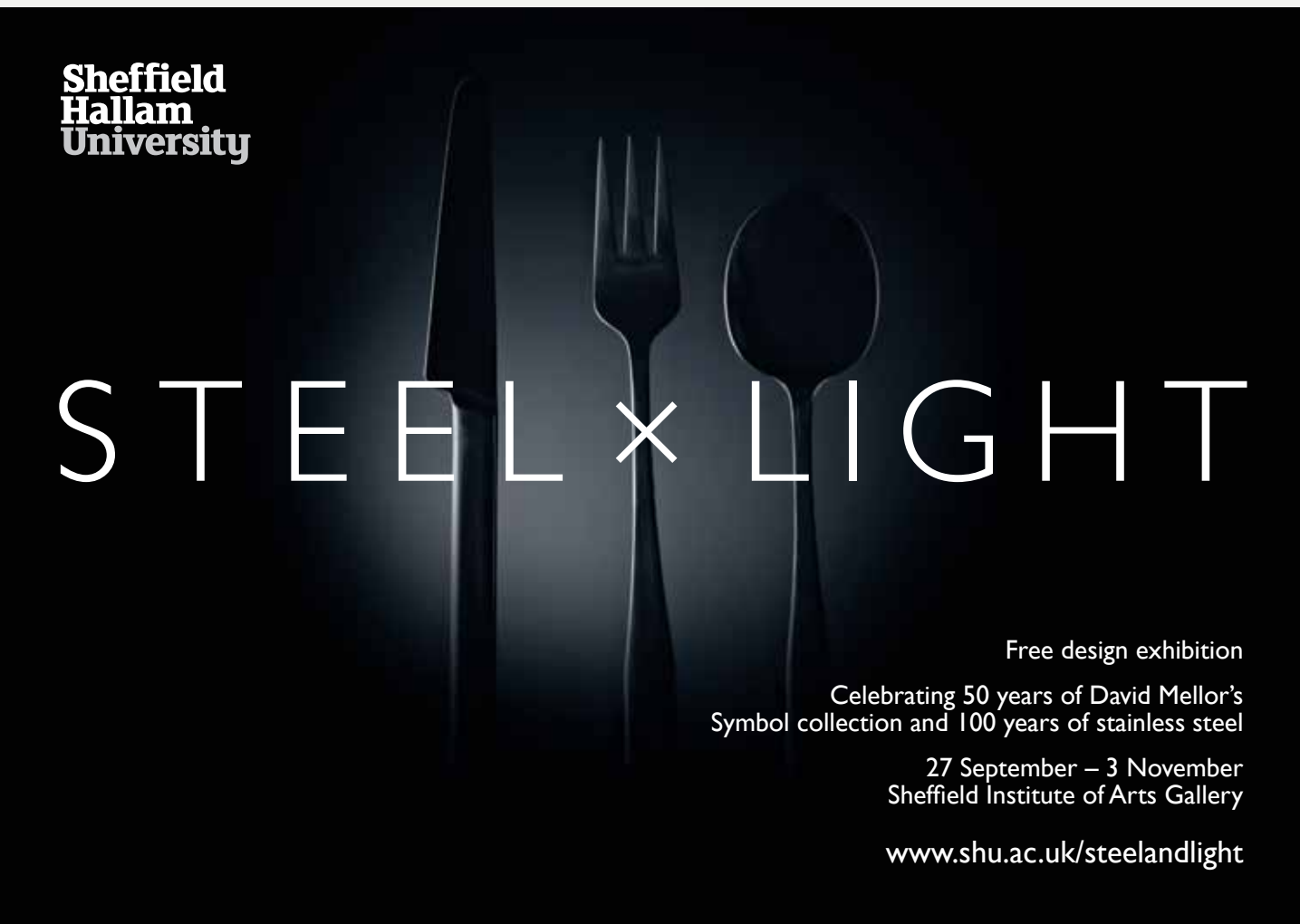
We hear rumours of the return of the club night?

Yeah, starting on October 10th then going full-time in November we have the start of our new Freaky Fuzz club night. It's going to be the student night at Dada – Freaky Fuzz Presents Stargazing, every Thursday. It's going to be a return to what Freaky Fuzz used to be in its club night days – let our hair down and have a fun time playing our favourite music, still within the realms of garage, fuzz etc. We're also going to throw a few party anthems in there as well. Those genres are really fun to listen to, but sometimes you just want to put on a bit of Prince. Everyone wants to listen to '1999'.

freakyfuzzshf.tumblr.com



ART & FILM



FILMREEL.

ENTITLEMENT III: THE LOST PHALLUS.
JOÃO PAULO SIMÕES.

The Welsh spell cinema with an ‘s’. This is surely an illustration of how their perplexing phonetics evolved through time, but part of me wants to believe that perhaps they possess some kind of awareness that the rest of the UK and wider world lack.

For what is the nature of sin, but the pursuit of authenticity in opposition to rules established by others? A work of art that conforms will never advance that particular art form beyond its own pre-defined parameters. When it comes to film, these imposed delimitations are often formulated by the viewer.

As a man who thinks, breathes and makes cinema, I would dare to say that no other art form seeks (and is constructed on the requirement of) the approval of its audience. It’s that unfortunate original sin of having allied itself to the notion of entertainment from its beginnings.

Such has been the angle Filmreel explored in the two previous instalments of this highly subjective theme.

If I began with the dissection of the widespread need to set parameters for the artistic expression of others (NT#46), the second instalment (NT#54) was to dismantle out-of-date notions of feminism by sharing the personal views and professional choices of two very distinct actresses.

As in other aspects of society that involve judgement and suppression of individuality, sexuality plays a key role. Whatever is allowed or condemned in pretty much all religions invariably comes down to this, and the interpretation of a provocative visual work is no different.

Yet I would argue that we have reached a very interesting, albeit uncertain, crossroads. Three choices, each of them congested, over-crowded and too loud to discern a clear message.

Ahead of us lies the perfectly-signed Appreciation Road, where the volume of consumption is evenly matched by the voices of discontent that the digital age virtually amplified; to the right, we have Performance Street, where those who choose to embody with commitment do so at the risk or fear of overexposure; and to the left, there’s Creation Close, the semi-permanent address of most of us who want to express ourselves freely, but cannot ignore the persistent coarse interference of our neighbours.

1. Appreciation Road.

The ‘pornografication’ of modern culture may have reached the point of no return. Accessibility to information, knowledge and pleasure has meant that generations are being born into the default habit of instant gratification. If you bring actual porn into the equation, you have a few days of national debate on your hands, with conflicting, self-serving statistics and a government prescribing the wrong remedy to a problem.

Another aspect of this phenomenon can be traced back to the printed word and highlights the pivotal role that women have been overtly playing in it. In what can only be described as cross-contamination, **Fifty Shades of Grey** evolved from fan fiction to popular frenzy, resulting in a much-hyped optioning of its rights to the big screen. The only regretful thing is that the millions of women who carry it around like a trophy have chosen to express their entitlement to further emancipation with such a mediocre piece of ‘literature’. Its contents are very far from being the issue here; it’s the lazy, facile writing, which regurgitates material

that was much better explored in the more concise **Story of O** (by Pauline Réage) and **Venus in Furs** (by Leopold Sacher-Masoch), that should be objectionable.

2. Performance Street.

Not so long ago, social media brought a picture to my attention - something that I very nearly ignored, if it wasn’t for a detail. A lady in underwear is as banal as it gets, but this particular one was holding a film clapperboard with the words, ‘I’m a feminist. I make porn.’

Already with this article in mind, I sought to find out who she was. This is how I came across our ‘inside woman’, Camille Crimson, and this is what she has to share with Filmreel:

“I started making porn because I didn’t see the kind of sexuality I enjoy in my own life represented in the industry. I wanted to show an artistic and beautiful representation of blowjobs that are sensual and skillful. Why not share my sexuality on my own terms and make it a bigger part of my life? Granted, I run my own website, have sex exclusively with my partner, manage my own image and decide for myself what I will and won’t do. Still, the idea that women are always victims forced into porn demeans our ability to choose for ourselves, including choosing to make porn.

“Of course, nothing is black and white and not all people in the industry have this kind of choice, but it’s also not fair to say that every woman in porn is somehow doing it against her will. So many of us are very happy with the careers we’ve chosen. Making beautiful porn on my own terms is a really enriching experience.”

3. Creation Close.

Hardcore pornography has been gradually trickling into mainstream culture. What started as the odd inclusion of this or that explicit detail in films like Jane Campion’s **In the Cut** or Michael Haneke’s **The Piano Teacher** has evolved into Michael Winterbottom’s **9 Songs** and the upcoming **Nymphomaniac** by Lars Von Trier. Had David Cronenberg’s adaptation of **Crash** been more faithful to JG Ballard’s novel, we would’ve had a good few hardcore glimpses as well. But there was no cinematic requirement and the film distils the message of the book beautifully as it is.

Adaptations of the previously mentioned *Story of O* (Just Jaeckin, 1975) and *Venus in Furs* (Massimo Dallamano, 1969) are poor. One could argue that their male directors fell into the very masculine trap of cinematic voyeurism. I would say that the main issue is lack of psychological depth, because voyeurism is intrinsic to film. But it would also be wrong to assume that Sam Taylor-Wood is automatically more entitled to make the big-screen adaptation of *Fifty Shades* simply because she’s a woman.

Of all the questions emerging from this crossroads, there’s one that concerns me more than any other.

If the camera – that phallic extension of the filmmaker – is being reclaimed by an ever more confident female, are we witnessing a gradual disempowerment of the heterosexual male?

capturafilmes.blogspot.co.uk



Story of O

LOVELACE.

DIR. ROB EPSTEIN.
REVIEWER – ANOUCHKA SANTELLA.

Porn is confusing. It gets complicated when you think about the actors and how happy they truly are about the choices they make. You’ll see **Lovelace** and come out of the cinema with mixed emotions, somewhere between very depressed and very relieved. You don’t even have to hate porn for that to happen.

This biopic tells you a few things. First of all, as attractive as Linda was, the same girl with a gag reflex wouldn’t have become the star of famous 70s porn film **Deep Throat**. It also tells you that no matter how seductive and charming he appears, you can’t trust a man who tries to have sex with you in your parents’ kitchen. Of course, when you’re a 17-year-old girl brought up by parents whose idea of freedom rhymes with curfew, you might run away with him anyway. Between forced prostitution and getting beaten up, Rob Epstein shows *Lovelace*’s life and makes you hate the porn industry. It also makes you hate men with a moustache for a few minutes.

Amanda Seyfried and the other actors are all perfect in their roles. The flashbacks and the same scenes filmed from different points of view make the film interesting. There isn’t one moment where you’ll get bored watching *Lovelace*, but there is more than one moment when you’ll think that anyone working in the porn industry is as unhappy as she is. And yet, when someone like Sasha Grey, who’s far from the plastic blond barbies that you picture when you hear the word ‘pornstar’, says that she was longing for her 18th birthday so she could finally enter the porn industry, it’s hard not to believe her. The same goes for Stoya, a skinny actress who’s tired of hearing that with a face like hers, she could be a model instead of doing porn. They both chose that path, just like you chose to be a designer or a dentist.



Lovelace

Of course, your job doesn’t include as much nudity and doesn’t have quite the same impact on people when you introduce yourself. Stoya and her actor boyfriend James Deen, the porn equivalent of Brad Pitt and Angelina Jolie, look like they couldn’t be happier. This could encourage young people to consider a new career, just as seeing *Lovelace* could make you feel like every porno you’ve ever seen was practically rape. Either way, porn is confusing.



THE WHITE LION.

**615 LONDON ROAD.
0114 2551500
WHITELIONSHEFFIELD.CO.UK**

The White Lion pubic house is one our favourite places to have a leisurely pint or few. The beer is good quality, with local ales from the likes of Abbeydale, Thornbridge and Kelham Island breweries and a surprise guest beer. You'll often see the latest Doctor Morton guest on their taps. We'd recommend seizing the day. If you have a whisky preference the range available is staggering, leading to stumbling. Ask at the bar for advice on selection should you require it.

The White Lion hosts no karaoke machine, no pool table, no inflated gastro food prices. Just the simplicities of entertainment that a traditional pub has always employed – good beer, live music and the company of your friends in a cosy, well looked-after environment.

One of the special things about this pub is their commitment to free entry live music events, with around half the month's days and evenings dedicated to music performed by real people with real instruments. From folk and roots on a Monday through to the regular Tuesday evening jazz nights, this is a community pub which welcomes performance, the arts and all who sail on her. On Fridays and Saturdays you'll often find a larger live act, with rock and blues bands taking the floor and creating the kind of atmosphere that makes weekend nights memorable and subsequent mornings mildly terrifying.

While the autumn sun still lasts it's worth mentioning that the White Lion has a charming beer garden, with one of our favourite murals in Sheffield gracing its walls. Also if you head down on a Wednesday you'll catch their infamous quiz, including famed buffet. Well worth a brain tease and a bite to eat.

On a final note, if you look carefully throughout the pub you may also find the infamous White Lion beer gnome, who is hidden on a weekly basis around the pub. While free drinks aren't on offer for its discovery, we find nothing beats the sense of self achievement that comes from spotting ol' beer gnome in his natural habitat.



ILLICIT ALCOHOL.

**DON'T DRINK YOURSELF BLIND.
SHEFFIELD.GOV.UK/TRADINGSTANDARDS**

For those of you who have heard tales of the effects of drinking illicit alcohol, you will agree with us when we say – hell no. Risking going blind for a cheaper drinking experience is like walking to your summer holiday destination barefoot on a trail of thorns and broken glass because you're too tight to spend money on the appropriate transport links. It is by no one's standards a good idea and it could cause you serious health problems.

It's all very well to say to yourself, 'I will not loot and drink illicit alcohol found at a friend's or family member's house', but how do you avoid it when according to reported cases it is being sold at some local shops in Sheffield. Here are seven signs to look out for when purchasing a bottle of the (hopefully) good stuff.

1. The label is at an incorrect angle.
2. The label feels bumpy or has glue around the edges.
3. An unfamiliar brand name.
4. Spelling mistakes on the bottle.
5. No manufacturer or importer name and address.
6. The duty stamp may be incorrect. It may be the wrong size or for the wrong product.
7. Sediments in the bottle.

Naturally, the most important thing is make sure you buy your booze from a trusted source. This doesn't mean vetting the life history of the retail assistant in question, but it does mean looking at what you are buying before you buy it and keeping a friendly tone while asking questions about the alcohol if you have any doubts about its authenticity.

As times get tougher for local businesses and their customers, the temptation to go for the cheap option will always rise. According to council statistics, there has been a 58% increase in the number of seizures for 2012-2013, with some of the bottles seized containing industrial chemicals like chloroform and isopropanol, both of which are fatal in large quantities.

Be careful, pay attention to what you consume and don't drink yourself blind.

FAVOURITES.

OUR PICK OF THE BUNCH.

DAY OF THE DEAD.

**1ST NOVEMBER / RIVERSIDE.
YOURGOODMOURNING.ORG**

Your Good Mourning is a local not-for-profit organisation raising funds for six UK-based bereavement charities, offering support for those facing bereavement, and encouraging people to talk more openly about death and dying. They also run a charity shop on South Road in Walkley.

The Day of the Dead event at the Riverside on 1st November will distil this vision into a party, with face painting, Mexican food and live jazz. In Mexico, the Day of the Dead is all about remembering deceased friends and family members through elaborate carnival costumes, skull masks and humorous anecdotes about the deceased.

Let's face it, it's going to happen to each and every one of us, so we may as well be more open about it.

CELLULOID SCREAMS.

**25TH-27TH OCTOBER.
CELLULOIDSCREAMS.CO.UK**

Fans of blood, guts and gore, look no further – Celluloid Screams Horror Film Festival returns in full force this month, showcasing the best new and classic horror films.

Taking place at the beloved Showroom Cinema, this year's festival kicks off with a screening of Motivational Growth, a horror comedy about a talking fungus, followed by a Q&A with director Don Thacker. From there the schedule is jam-packed, with a double bill of Basket Case and Basket Case 2 immediately afterwards, the UK premieres of Delivery, Chimeres and Discopath, and a secret film screening at 6.15pm on Sunday 27th.

To book tickets, visit their website or phone the Showroom box office on 0114 275 7727.

BRAGAZZI'S.

**220-226 ABBEYDALE ROAD
BRAGAZZIS.CO.UK**

This month will mark ten years since Bragazzi's first opened its doors, propped the classic bike and sign up outside and started serving one of the best cups of coffee you can buy in Sheffield. Since that glorious day this little café on Abbeydale Road has gone from strength to strength. It is now renowned for its unique decor, quality deli counter and much sought-after daily run of sandwiches.

In celebration of this milestone, on Saturday 26th October Bragazzi's will offer its thanks to all its loyal customers by serving free coffee all day, 9am-9pm. Yes, unbelievably we speak true words – free, delicious coffee, all day. For connoisseurs and regulars, this will be a day of caffeine-induced shakes to remember. Well done Bragazzi's.

SHEFFIELD CITY HALL.

**CLASSICAL MUSIC.
SHEFFIELDCITYHALL.CO.UK**

The City Hall brings some pretty big names to the city, from stand-up comedy to live music, but what doesn't get shouted about nearly enough is their stellar classical music programming. The main venue space is perfectly suited to orchestral sounds and some of their upcoming events are world-class.

Take a look at their site for a full run-down – they're booked up until the end of May – but we have two particular recommendations. On 4th October the Manchester Camerata will perform Haydn, Mozart and Schubert, while the Hallé will return on 31st January, with Norwegian virtuoso violinist Henning Kraggerud heading up pieces by Britten, Sibelius and Stravinsky. Tickets are priced at £15-£20 and just £5 for students.

THE HARLEY.

**10TH BIRTHDAY CELEBRATIONS.
THEHARLEY.CO.UK**

It's hard to believe, but The Harley has been going for a decade now – ten years of live music, DJ sets, late night revelry and, more recently, fine burgers.

To celebrate this occasion, they have booked even more bands than usual for the month of October. The actual birthday party itself will take place on Friday 18th October, with double headliners Zed Bias and Horse Meat Disco, but on top of that are the likes of King Krule (3rd), PINS (5th), Esben & The Witch (10th), Lanterns on the Lake (14th), Blonde (17th), Trojan Sound System (26th) and DJ Q (31st). They've also booked some great stuff for Queens Social Club later this year, including Future of the Left (5th November) and Low (16th November).

SYD & MALLORY'S EMPORIUM.

**162 DEVONSHIRE STREET.
SYDANDMALLORY.COM**

We're long-time fans of Syd & Mallory's. Established in Sheffield as a clothing label back in 2006, up until recently they were housed at in the Forum shops, but have now got their own emporium, no less, opposite Dev Green.

Packed full of handmade garments, hand-printed fabrics, jewellery, accessories, homeware, antiques and curiosities (stuffed badger, anyone?), made lovingly by Syd and Mallory's and other local labels including Rag Parade, this cove of discovery is worthy of your attention if you like shops with personality and flare. It is packed full of original, limited edition designs covering all manner of styles, and they'll even do you toast and a cuppa if you ask nicely.

Times are tough, unemployment is high, public services are being cut – more and more people need support. This page lists some essential services available to the people of Sheffield. If you know someone in need or would like to volunteer your time, we would recommend contacting the following organisations.



DROP-IN SUPPORT.

Archer Project.

Drop-in centre for the homeless and vulnerable. Food, clothing, showers, laundry, support and health professional. 0114 263 6970 (Mon-Fri, 8:30-1:30)

Big Issue in The North.

Employment and means of income for homeless and vulnerable people. Sheffield Cathedral, Church Street, S1 1HA 0114 263 6961 (Mon/Fri/Sat, 9-2 & Tues/Weds/Thurs, 9-1)

Emmaus.

Provides a home, meaningful work and a future to homeless adults. Call for appointment. Unit 5, Sipelia Works, Cadman Street, S4 7ZG 0114 272 0677 (Mon-Fri, 9-4:30)

St Wilfrid's Centre.

Support for the homeless, vulnerable and socially excluded. Food, clothing, showers, laundry, activities, housing support. 524 Queen's Road, S2 4DT 0114 255 5720 (Mon-Fri, 10-4)

ASSIST.

Short-term support for refused asylum seekers. Drop-in help desks for asylum and refugee issues. Victoria Hall, Norfolk Street, S1 2JB 0114 275 4960 (Weds, 2-4pm)

Northern Refugee Centre (NRC).

Drop-in advice service on asylum support, welfare, education, employment, housing and healthcare. Units 2B/3, North Gallery, Castle Market, Exchange Street, S1 2AH 0114 272 9332 (Tues 10-1, Thurs 10-2, Weds 9.30-12)

HEALTH.

NHS Walk-In Centre.

Rockingham House, Broad Lane, S1 3PD 0114 241 2700 (everyday: 8am - 8pm)

Central Health Clinic.

1 Mulberry Street, S1 2PJ Sexual Health Drop-In & Youth Clinic - 0114 305 4000 Mulberry Practice for Asylum Seekers - 0114 305 4050

HOUSING.

Housing Solutions.

Support for anyone over 16 with a housing problem. Howden House, 1 Union Street, S1 2SH 0114 273 5142 (Mon-Fri, 8:30am-5:30pm) 0800 731 1689 (emergency out of hours)

Roundabout.

Emergency accommodation for 16-21 year olds. On-going support services and life skills. 13-17 St Barnabas Road, S2 4TF 0114 258 9829 (emergency, 24 hours, 7 days) 0114 258 6781 (housing advice)

Turning Point.

Support to access accommodation for rough sleepers and those at risk of rough sleeping. Over 18s. 44 Sidney Street, S1 4RH 0114 275 5973 (Mon-Fri, 8:30am-5pm)

ALCOHOL & SUBSTANCE MISUSE.

Fitzwilliam Centre.

Service for adults experiencing serious problems with use of alcohol and drugs. 143-145 Fitzwilliam Street, S1 4JP 0114 305 0500 / 0845 345 1549 (open access alcohol services)

Arundel Street Project (CRI).

Open access drug service. Drop-in, needle exchange, one-to-one keywork, support and advice for over 18s. 92a Arundel St, S1 4RE 0114 272 1481 (Mon-Fri 9-5, Thurs 9-8, Narcotics Anonymous Tues 6-7:30)

Other Services.

Food Banks - Food banks operate all over Sheffield, but referrals are required. Visit sheffieldfoodbank.org.uk for more information.

Sheffield Credit Union - Savings and loan co-operative that is an alternative to high street banking - 0114 276 0787

Local Police - 0114 220 2020

A&E: Northern General - 0114 243 4343

A&E: Children's Hospital - 0114 271 7000

Sheffield Domestic Abuse Helpline - 0808 808 2241

Sheffield Rape & Sexual Abuse Counselling Service - 0114 244 7936

Samaritans - 0114 276 7277 / 08457 90 90 90

NHS Direct - 0845 46 47

FRI 4TH OCT
SCUBA
PEDRAM
ELI & FUR

SAT 19TH OCT
BREACH
ROUTE 94
SQUAREHEAD



FRI 8TH NOV
GEORGE FITZGERALD
SPECIAL GUEST TBA, GEOFF TICEHURST

TUE 1ST OCT
SO SOLID CREW
REUNION TOUR 2013

WED 13TH NOV
LAURA VEIRS



THU 3RD OCT
KID KARATE
KARTICA, SSS

SUN 17TH NOV / TINY TEETH PRESENTS
WASHINGTON IRVING
@ GREYSTONES

SAT 5TH OCT
GLASVEGAS
THE SHIVERIN' SHEIKS

SAT 23RD NOV
DUB PISTOLS

FRI 18TH OCT
CATFISH AND THE BOTTLEMEN
POLKADODGE

SAT 14TH DEC
PAUL HEATON
SABELLA

FRI 25TH OCT / TINY TEETH PRESENTS
ROBBIE BOYD

WED 5TH FEB
RON POPE & WAKEY! WAKEY!
PLUS SPECIAL GUEST ALEXZ JOHNSON

TUE 29TH OCT
ALUNAGEORGE

SAT 8TH FEB
MIKILL PANE
AMPLIFY DOT



TICKETS AVAILABLE FROM...
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1 ROCKINGHAM GATE,
SHEFFIELD, S1 4JD
0114 241 3040 / WWW.THE-PLUG.COM

JURYS
INN

WHY NOT MAKE A NIGHT OF IT...?
ONLY 30 SECONDS WALK FROM PLUG.
STAY AT JURYS INN SHEFFIELD FOR ONLY £59 PER NIGHT

Evolutionprint

“Feeling Good Printing.”



Still warm on the heels of Evolutionprint & The Designers Republic™'s A Bunch of Fives comes a brand new large format (A1) collab-zine, Feeling Good Together... in Sheffield, spotlighting the heart and craft of 12 creative disciples doing their different-do in the shadowy half-lit fringes of SoYo™.

Features guff by the likes of Ian Anderson, TDR™ / Made North, Universal Everything, Pete McKee, Heavens To Betsy, Elodie G, Paul Carruthers, Mick Marston, Theo Simpson, Tom Jackson & Aim Low + M-ss. To celebrate the launch of Feeling Good Together... in Sheffield, the work in it and the people what done it, Evolutionprint & TDR™ are mind-melding with The Forum to present a 6 week show-case of the featured work backed up with the first public showing of Ian Anderson's Be Careful What You Wish For (The Twelve Signs of Life & Death).

To celebrate this momentous occasion The Designers Republic™ & Evolutionprint in association with The Forum Sheffield present

**Feeling Good Together...
In Sheffield™... In The Forum.**
[New 'Zine / Exhibition]

Launch Party! Weds 6th Nov.
9pm – 1am. All Welcome xxx

featuring
Dave Glover's Feeling Guilty Pleasures
and Pho-Ku Polluted Rockers™

Cheap Classic G&T & Gin Cocktails
plus Music / Lights / Art and
other people to talk to.

Find out how we can make you feel good
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E. info@evolutionprint.co.uk

THIS IS YOUR CITY.

1. THE CLOSED SHOP
2. THE RIVERSIDE BAR
3. YELLOW ARCH STUDIOS
4. MAGENTA DATING
5. EMMAUS SHEFFIELD
6. THE RISING SUN
7. SHAKESPEARES
8. CADS
9. SHEFFIELD UNIVERSITY
10. THE UNIVERSITY ARMS
11. THE HARLEY
12. SPACEMAN
13. CITY HALL
14. MIRAGE E CIGARETTES
15. FACT TOTEM
16. LIBRARY THEATRE
17. SHEFFIELD INSTITUTE OF ARTS GALLERY
18. SHOWROOM WORKSTATION
19. LEADMILL
20. PONDSFORGE
21. CORPORATION
22. THE PLUG
23. THE LESCAR
24. RONEYS BUTCHERS
25. PORTER BOOKS
26. DELANEYS
27. REGATHER
28. THE BELL JAR
29. ABBEYDALE BREWERY
30. THE OLD SWEET SHOP
31. THE WHITE LION
32. MIRAGE E CIGARETTES

[●] SHEFFIELD REAL ALE HOUSES AND BREWERIES

